

THE Publishers' Weekly

The American BOOK TRADE JOURNAL

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NO. I

MAURICE O'SULLIVAN'S TWENTY YEARS A-GROWING

has the stuff of which unusual books are made (we're thinking of Bengal Lancer, Good Earth, San Michele). Its history alone is enough to get it talked about—written by a young Irish fisherman, now in the Dublin police force, to entertain his winter-bound friends—discovered by an English university man—translated from its original Irish into gorgeous English, with a foreword by E. M. Forster—praised to the skies by all the English critics—chosen by the London Book Society—and now by the Book-of-the-Month Club. With the enthusiasm of the book club readers, plus a vigorous advertising campaign, its peculiar charm is bound to make itself felt in a big way. Publication date: August 1st. \$2.50



The sales of Stefan Zweig's *Marie Antoinette* ten weeks after publication, have jumped to such a gratifying figure that we are pleased to announce a new appropriation of

\$5000.00

to carry the advertising into the Fall season. It is now the national non-fiction best-seller.

MARIE ANTOINETTE

By STEFAN ZWEIG

"You're a mug, Johnny." Roger stood still, swaying slightly, and shook a finger under Jonathan's nose. "You ought to be driving a truck in Little River, but you can play football so you go right to the top when other men with brains and a sense of decency and a few scruples are left out in the cold."

AN AMERICAN HERO

"Johnny, you're the most casual bird I ever met. You just go slamming along with an idiotic grin on your face. Some day you'll get yourself into an awful jam."

"No," Peg Robinson said bluntly. "Molly's going to have a kid in August." A cold sensation went up Johnny's back. "She can't prove it's mine."

"Thirty-five million strikes me as enough for her to live on," Jonathan said, "But she'll need someone to manage it for her. I don't see why that person shouldn't be me."

THE "SAGA" OF Johnny Green

HE was a college man because he was a good football player, a bond salesman because he was a good mixer, a big real-estate man because he overheard a telephone conversation. He lost his wife because his car skidded; he got her back because—because she couldn't resist his grin or detect his special sort of low cunning any more than could the suckers he swindled.

SPEEDY and ironic, a story of boom times in America, of a man who represents a phenomenal type, peculiar to America alone. You'll find, however, that Johnny Green is no "type" character, but a living, breathing person, in this fine novel of the American scene, by



F. W. BRONSON
author of "The Old Nick"

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Not since the first books of D. H. Lawrence were just being published . .

To anyone who wishes again to believe in the beauty of life, in the fineness of human destiny, just try recommending the new novel by Richard Aldington—**ALL MEN ARE ENEMIES!**

As Terence Holliday wrote of the English edition, "This book was hardly to be expected after the grim tragedy of *Death of a Hero* and *The Colonel's Daughter*." It is romance. It has a happy ending.

ALL MEN ARE ENEMIES tells the story of two lovers who met, parted, and found each other again, after a passionate quest, against a panorama of turbulent modern Europe. But more than this, it is an overpowering experience in the physical and spiritual adventure of men and women in love.

The book is filled with the surge of the classics. It is shot through with the Greek view of life, not only morally, but sensually. There are passages—such as an island idyl, laid against the blue Southern sea—that in depth, compassion and awesome beauty compare with any writing in a novel of recent times.

What is the effect of this book on its readers? Its record here in Garden City is an instance. It has been eagerly read, whole-heartedly recommended from person to person: it is a joy to discover that the shock of a happy ending is not more

than modern readers of fiction can bear.

ALL MEN ARE ENEMIES, published successfully by Chatto & Windus in London, has been a best seller, with "firsts" selling at a premium. The American book, however, is a still more interesting first edition containing passages which the English does not. Though the book was banned in Ireland, English critics wrote:

L. A. G. STRONG: "I simply have no space to say how this novel has moved, shaken and delighted me." COMPTON MACKENZIE: "The genius that inspired Richard Aldington to write this book has taught him how to make a profound appeal to the human heart." MARGUERITE STEEN: "Richard Aldington has not only given us the perfect love story, but he has persuaded us that it is thus that the gods themselves love."

As a book, **ALL MEN ARE ENEMIES** has not only a distinguished wrapper but illustrations as well, by Rockwell Kent. This is something extra, something new to present.

We believe that you—and your best customers and library patrons—will find **ALL MEN ARE ENEMIES** the most adult, the perfect love story of our times. It is for admirers of "*A Farewell to Arms*," "*The Fountain*," D. H. Lawrence. Aldington has enjoyed mounting sales, but this is by all odds the novel for his largest, most appreciative public. You can't over-sell it.

All men are enemies

by Richard Aldington

July 26 . . \$2.50 . . DOUBLEDAY, DORAN

A PROGRAM FOR THE BOOK TRADE

The National Industrial Recovery Act brings an opportunity to the book trade to put its house in order. It is a chance to straighten out those trade practices which have so demoralized the industry.

The first requirement under the National Recovery Act is that the Association shall adequately represent the booksellers of the country. This means that your membership in the Association is an absolute necessity to you and to the Association for successful recognition in order to secure the benefits under the Act.

A reduced dues schedule was adopted at the recent convention in order to make membership as inexpensive and simple as possible. The Executive Board has authorized the acceptance of memberships now for the current year at these rates.

A committee is already working on the formulation of a trade practice code. The fate of the book industry may well rest in the attitude of all booksellers in getting solidly behind this great constructive measure. This is a time when we must work for the good of the industry. There are great gains to be made.

If you are not already a member, throw the weight of your cooperation behind the Association, and send in your application at once. This is a time for prompt action, for the advantages to every participating bookseller are obvious.

FRANK L. MAGEL, *President*


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BIBLIOGRAPHERS' GLOSSARY OF FOREIGN WORDS AND PHRASES

*An Alphabet of Terms in Bibliographical and Booktrade Use
Compiled from Twenty Languages*

By

BARBARA COWLES

FROM THE FOREWORD BY THE AUTHOR

Since the World War many previously obscure foreign countries have achieved an important place in the international exchange of knowledge. As a consequence, bibliographers are finding themselves increasingly called upon to work with the literature of these countries, frequently without adequate language preparation and almost entirely without adequate tools.

The existing aids to bibliographical and booktrade terms cover thoroughly the more usual languages, but in each case presuppose acquaintance with the languages themselves or take their toll of patience and time in search through indexes or several alphabets of terms.

The present work has been compiled in an endeavor to combine in one alphabet a list of such foreign words and phrases as would aid a bibliographer in working in any of the twenty languages it covers.

The basis of the work is a finding-list of about 500 terms. In addition to the familiar bibliographical and booktrade terms, there have been included the definite and indefinite articles, the conjunction *and*, the commoner prepositions, the cardinal and ordinal numbers to 20 and thence by tens to 100 and including 1000, the ordinary colors, the four points of the compass, the days of the week, the months, the seasons, the typical names of official and learned bodies (as *academy, bureau, office, society, university*, etc.) and certain adjectives customarily used to qualify these, the names of the principal countries and their adjective forms, and the names of the major branches of learning. These do not appear in all languages however, since for the sake of brevity easily recognizable cognates have been omitted.

This work is not a scholarly dictionary. It is intended for quick and ready reference, and for this reason parts of speech and inflections have not been indicated. Diacritical marks have been included, but are disregarded in the alphabetization as persons unacquainted with their meanings would otherwise be hindered in use of the book.

Alternate blank pages afford space for building vocabularies of terms in special subject-fields or languages at the discretion or need of the user, thus collecting between two covers an individualized list for any particular purpose.

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THE PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

JULY 1, 1933

"We Want to Buy Books!"

"That Man Knows His Customers Whether He Knows His Books or Not. Think How Different We Three Are. Sally Wants Guidance. I Loathe Guidance, and You, Janet, Want to Discuss Books as an Equal and Are Willing to be Convinced."

BY A BROWSER

"I NEVER COME AWAY FROM THAT BOOKSHOP without having bought a book!" commented the First Woman, tucking a parcel that was obviously a book comfortably under her left arm. "There's something about the way that woman tells you she has put aside a copy of some new book for you that makes you feel you just can't disappoint her."

"When I think of the number of women who listen to that same story and buy their copies for the same reason, it makes me smile," returned the Second Woman.

"Nevertheless," put in the Third Woman, "Sally reads much better books since Miss Jepson took an interest in what she buys. When I look at her bookshelves I believe that Sally's developing a real literary taste."

"I read more books," confessed Sally, "because I don't so often get saddled with books I don't like. Now even if a book Miss Jepson recommends doesn't quite appeal to me at first, she's been right so many times about what I should enjoy, that I just stick to the book and nearly always I find it has been worth reading."

"Well," admitted the Second Woman, "it's all right for you, Sally, if you like spoon-feeding, and it's a good thing Miss Jepson has got you away from some of the stuff you used to read, but I'm not flattered by the assumption that I want to read what all the intellectual women are reading, nor can I stand being summed up by any bookseller and told he knows just the sort of book I will like. I want to pick my books myself, and

that's why I can't stand one of these specialized little shops where you are known by your own name and only a selected list of the new books are on sale, the ones to appeal to 'our own customers.' I want the biggest bookstore possible, and I want to be quite unknown. I'd just like to be let loose for once with the entire lists of all the publishers and pick out just one armful of the whole lot that appealed to me."

"That," commented the Third Woman gently, "is the way in which you must have chosen the book you threw overboard from the steamer last summer, and the three Total Losses you sent to your cousin in Idaho——"

"Right," agreed the Second Woman, "but it's also the way in which I found 'The Cat Who Saw God' and 'The Coloured Dome' and 'Laura Was My Camel,' and all my precious hand-selected top shelf. I'd rather make six mistakes and discover one rare book myself."

"But, Emily," pursued the Third Woman, "that method is fine for you with limitless time for reading. I'll agree I don't want to be dictated to in my reading as Sally is, but I've not time for endless experimenting. My favorite bookshop has a bulletin board just as a library does. On it there is always a 'We Recommend' list—just typed you know,—and accompanied with sound reasons why those books are recommended, and a few well-phrased reviews. I can't afford to buy many books, and I do like to select my own but I always jot down the names of those

recommended that sound as though I might like them, and ask the clerk to show me those first. An intelligent bookseller gets a line on what interests you from the books for which you ask, so I think I combine the best points of both your methods."

"For me," broke in the First Woman, "those big bookstores seem utterly overwhelming. I feel lost when I get inside the door. There are so many books everywhere and I have to admit that they all look strange to me. Even when I discover the new book



section, seventy or a hundred new novels spread out in rows confuse me, and when I am asked, 'Had you any special book in mind?' my mind is just a blank."

"What I like about my favorite bookstore," put in the Third Woman, "is that everything is so well classified that it doesn't waste my time. It may be helpful to those who take care of the stock to have sections arranged by publishers but when I am buying books, it is a help to me to have all the detective stories together, all the books on antiques in one place, the poetry in one section, politics in another."

"I hate to admit it," said the Second Woman, "but what gets me into a bookstore quickest is a bargain counter. I never even try to resist open bookstalls on the sidewalk. You know when you are buying new clothes there is a wide range of prices from which to select. There is a thrill in getting something you think is out of the ordinary at an unusual price. With new books all that price interest is cut out. Novels are sold at two dollars or two-fifty or occasionally three. Usually if they are two seventy-five or three there is an obvious reason in their size and just occasionally there is a very short one at one-fifty. But there just isn't any excitement about the matter of price. There are just as famous authors selling at two as at two-fifty.

There isn't much difference in the way the books look."

"You mean," said the First Woman, "you can't shop for books just for the sake of shopping."

"Exactly, Sally," answered the Second Woman. "I suppose part of the lure of the 'old book' store has always been that feeling that you might pick up something at much less than it's worth. You go in and look around and plan to buy something for twenty-five or fifty cents and you come away having spent far more than you intended. But that is true of any bargain sale. If the bookseller is wise he'll have the sale in the back of the store and after you have tried the bargain counters you have a chance to look at the other books as you go out and as likely as not buy something at the regular price."

"You do, Emily, but I shouldn't," objected the Third Woman. "I'd be in a hurry and should not go in at all unless the bargain counters were near the door. Then I'd slip in for just a moment or two hoping to find a mark-down of something I'd been wanting to own for a long time and had felt I couldn't afford."

"And you'd probably come away with something anyway, just because it had an odd price on it like sixty-nine cents that made it sound cheap," said the Second Woman, laughing.

"But," protested the First Woman, "the books you really want seldom are marked down. You'd pay just as much for two or three things you didn't really care about as I should for one book for which I'd paid full price but which I really like to own."

"But we'd have had the fun and adventure of bargain hunting, Sally," the Second Woman explained, "and we might find unexpected treasure. You can never be sure till you've tried them that you might not like our bargain books as well as your hand-picked ones. No one has ever been able to prove that because it is good a book will be a success or because it hasn't sold that it isn't worth reading!"

"But even a bargain counter can be ruined for you," interrupted the Third Woman, "by a bookseller with too strong opinions. I used to buy my books at Hatfield's and I have no fault to find with the books they sold me, but that woman insisted on selling her opinions, too. If she likes a book she simply forces it

JULY 1, 1933

upon you and she fairly withers you with her spoken or unspoken scorn if you chance to want a book she does not like. Now I have found a bookseller who is just the opposite of Miss Hatfield. I can't believe he'd be a bookseller if he didn't like to read books sometimes, but you never seem to catch him giving a personal opinion on a book. If you ask him he'll tell you perhaps that the *New York Times* gave the book a good review or what the *Boston Transcript* said about it, or he may tell you that a great many people have bought the book or that some of his best customers have reported that they liked it. He may even commit himself at rare times to the extent of saying that he hopes to get a chance to read that book over the next week-end."

"He's a tactful bookseller!" commented the Second Woman.

"A very tactful bookseller," continued the Third Woman. "Every little while when I buy a book he asks me to be sure to let him know the next time I come in whether he should read it. He's careful not to say that every time, so you won't think it's his regular farewell or suspect that he says it to every customer. I'm still hoping to trip him into the admission that he's read one of the new books!"

"Some booksellers admit freely that they can sell books better when they've not read them for then you can't hold them responsible if you're disappointed," said the Second Woman. "But that man knows his customers whether he knows his books or not. Think how different we three are. Sally wants guidance. I loathe guidance, and you, Janet, want to discuss books as an equal and are willing to be convinced."

"I never can understand," said Janet, "why people will buy books in a department store when they might just as well go to a real bookstore."

"I think I understand why some of them do," said Sally, "because I have so often asked my friends that very question. The people who do not read much or often buy books are sometimes rather afraid of a bookstore. A department store is their familiar hunting ground. Often they pass through the book department on their way to other parts of the store. It's familiar to them while a bookstore is strange. They aren't embarrassed if they decide they don't want to buy as they think they would be in a bookstore.

Then they feel freer to explain that someone likes books with red covers or that they want 'a book for a boy for fifty cents.' They believe that in a bookstore they will be embarrassed by what they don't know about books."

"Those people are just buying commodities!" objected the Second Woman.

"That's the pity of it," said the Third Woman. "It's not that you can't get good books at department stores but that so often good things are all mixed in with sale stock and there is really less chance that the buyer will get something she really wants, and it's when you get something you really want that you start a taste for more. They are the people who really need the thing the bookstore can give or should give which is guidance." Of course in some book departments you find very helpful clerks who know their books and their customers.

"And that," continued the First Woman, "is a reason why I feel that puzzles and greeting cards or any allied thing belongs in a bookshop. They may be the means of bringing in the people who are afraid to come in for books. The bookshop needs every possible means of contact with new people. If they get the habit of coming in to look at puzzles they may learn what a real bookshop is like and lose the fear of its being over their heads."

"They'd lose that fear more quickly still," said the Third Woman, "if clerks didn't stampede them when they do come in and demand to know what they want. If there is one place in the world where a little neglect pays it's in a bookshop. Of course the salespeople should be there and not too interested in their own affairs to recognize when they are wanted, but letting people browse has made a great many regular customers, just as it did me."



Wallis Howe Jr.—Circulator

DONALD GORDON

IT SEEMS TO ME somewhat a waste of space to print a sketch of Pete Howe in the official organ of the booktrade. His circulation in person I judge to be greater than that of all the trade publications combined—thousands an' thousands. Editors, advertising managers—boss-men of publishing houses, booksellers and those he ungraciously calls kibitzers have become quite accustomed to his sudden materializations. At any moment he is liable to pop from a desk drawer; he appears from behind the coat you'd just checked in a speak; he sits next to everyone, simultaneously, at a dinner; and, unless you're disagreeably inclined, it is wise to examine the bathtub carefully before draining. He can't resist them, ever.

I didn't know him in his boyhood, but I am sure he must have been the noisy kid who wrote the bills, barked and sold tickets for the neighborhood circuses in Bristol, Rhode Island. He was born there about thirty-two years ago and I surmise he exploited what possibilities the town offered until sent away to exchange educations with the staff of St. George's at Newport. It is not clear who suggested the change, but he prepped further at Loomis before entering Dartmouth.

Apparently college introduced to him the possibilities of printers' ink. He became editor of the college sheet, keeping a sharp eye, I'll bet, on the business end of it. And he snared jobs as local correspondent for a string of first-line newspapers which enabled him to graduate in '23 with \$3500 in the sock. It couldn't have been long after that he persuaded attractive Louise Pratt of New Bedford that life would not be dull with Petey. It was the best deal of an active career.



Wallis Howe, Jr.

From sports reporting for the Boston *Herald* he jumped to peddling advertising for the *Atlantic Monthly* which job loosed him upon the publishers of New York who have been his prey ever since. They seem

not to mind. The speed of his gossip stream fascinates them for The New York *Evening Post*. With the lowest circulation of the New York rags, the combination of little Wallis and Bill Soskin's excellent review page have kept it in hot, even competition with the leaders as a book medium.

It may be correctly gathered from this that our hero is nearly one hundred per cent extrovert. He likes people, places, things and he's constantly on the move to find them—on the street or in a room. He continually, frequently repeating himself when the

conversation is not specific—his mind leaps to a multiplicity of minor subjects at the slightest pause and translates them to speech without thought. He consumes great quantities of whatever liquid is handy in an absent-minded manner.

One would be very wrong to assume, however, that Pete is fundamentally superficial. The young fella who inaugurated the *Atlantic Bookshelf* and such a selling idea as the New York *Book Post* with its "pre-run and re-run" ads can under no circumstances be underestimated. When something serious is in the oven his conclusions are seldom half-baked. He has been made National Advertising Manager of his paper but he retains an understandable fondness for the book racket.

It tickles me to conclude this with the fact that Wallis is a grandson of a bishop. Of two of them, really, but that wouldn't have been so apt.

JULY 1, 1933

The English Bookshop

An Experiment in Originality

LETITIA PENDLETON



IN JANUARY 1929 Miss Louise Branch and Miss Ruth Jones decided that they would like to enter the book business. Neither had had the slightest experience in bookselling so they hunted about until they

found a vacancy in that great university for members of the fraternity of publishing and bookselling alike—the Doubleday, Doran organization. There was only one opening in the Ritz Tower shop but Miss Branch and Miss Jones persuaded the manager to let them share the responsibilities and the salary (which could be seen only on clear days with the help of a strong pair of field glasses). They worked faithfully until February 22nd when Miss Jones sent in a dramatic joint resignation because the more she thought of working on Washington's Birthday, the less the idea appealed.

The new booksellers sailed for Europe in March of that year and picked up some more ideas on bookselling and some initial capital. When they returned to New York in the fall they defied all warnings and head shakings and rented a second floor space at 55 East 55th Street where the English Book Shop now flourishes. Miss Branch and Miss Jones both wanted to have something distinctly original in the line of personal bookshops and so far they have succeeded beyond their fondest expectations. Their first departure from the usual was in choosing a second floor space; they felt that if they made the shop sufficiently alluring, customers would be glad to climb one flight of stairs, and they were right.

The English Book Shop was officially opened on October 11, 1930. Its fame has spread far and with good reason ever since. One of its early claims to distinction was the fact that at one time this was the only place in New York where a copy of Charles Morgan's "The Fountain" could be found. The astute managers, with the gift of second

sight, had stocked heavily on both the English and American editions. The news spread rapidly—in fact so much so that when Miss Jones went to the country for a week-end and thought she might find a few extra copies to replenish her own diminishing stock, the shop manager said she didn't have a copy but thought she could find one. When Miss Jones returned to town on Monday she found a postal from the country shop, asking if the English Book Shop could supply a copy of "The Fountain."

The approach to the English Book Shop is by means of an iron stairway where no stairway south of Montreal could possibly be expected—it is a right angle stairway and leads to a small balcony and the square paned display window of the shop, where books are shown on a tier of shallow shelves, giving the best possible opportunity for the use of colorful jackets. The front door of the shop is just beyond this window, in the extreme corner of the balcony.

Miss Branch and Miss Jones have made lavish use of space in the interior. The shop looks like a perfectly arranged private library. It is without a trace of commercial aspect and this is in keeping with the managers' ideas about bookselling. There is a fireplace on the left of the door, a table beside it, with new books seductively displayed and a chair conveniently placed. Immediately behind this table is a set of shelves completely devoted to leather bound books on England. The right wall is lined with book shelves of convenient height, the shelves nearest the door containing new fiction, biography, drama, essays and poetry. Here the customer may linger and sample any book without fear of interruption or obstructing traffic. The shop combines a judicious blend of open shelves with low tables for special displays. The fine editions are arranged in a mahogany bookcase with glass doors, subtly suggesting how well they might look in one's own library.

In the rear of the shop is a special corner devoted to books for the sportsman. This serves also as an appropriate introduction to

the print room just beyond, which is really an informal living room, furnished with fine old Italian pieces. There is another fireplace in this room. The walls are painted green and make an attractive background for rare prints. It is impossible to prophesy what the wall decorations may be at any specific time because the print room is used for the exhibitions and social functions of the shop.

Miss Branch was fortunate enough to have two literary luminaries as relatives, Ellen Glasgow and James Branch Cabell. Of course parties with these two authors as honor guests would be enough to launch almost any debutante bookshop successfully. But Miss Branch did not stop when her supply of noted literary relatives was exhausted. She and Miss Jones carry on a super detective service for ferreting out new ideas and they have an uncanny faculty for judging the taste of the public. They will travel miles to see a collection of paintings or anything else which sounds interesting.

Early last fall, a rumor filtered through to Miss Branch that a certain artist had a truly remarkable collection of bird pictures in a lonely log cabin up in Chickadee Valley, outside of Kent, Connecticut. Miss Branch and Miss Jones dropped everything and took the first train. They were enchanted and they invited the artist, Rex Brasher, to come down for an exhibition of his bird studies at the English Book Shop. He had been asked many times before by others but he hadn't been in New York in seventeen years and he much preferred his country retreat. Miss Branch says she doesn't know what persuaded him to accept but one might hazard a guess that he was inspired by her contagious enthusiasm and Miss Jones' smiling assurance that he could count on being transported to New York on something more substantial than a magic carpet.

In any case, the pictures were exhibited to the public for the first time on November 16th, the artist-recluse was present, and New York was taken by storm. Brasher's work was acclaimed everywhere as better than that of Audubon, the newspapers carried feature stories, editorials were written, and five thousand people flocked to the English Book Shop during the three weeks of the exhibition. Everyone who saw them surrendered to the charm of the dramatic studies of American birds, sketched in their native haunts, in unbelievably natural poses and

colored by the artist. Not only are all the birds drawn and hand-colored in the edition of 100 sets of the 12 volume work, "Birds and Trees of North America," but Mr. Brasher has described the habits of each species. Seventy-five of the sets have already been subscribed for, and many of the people who came to the exhibition have since become regular customers of the English Book Shop.

Both Miss Branch and Miss Jones work hard on their publicity ideas and try to keep their exhibitions as different from each other as possible. They do not believe in catering to the tastes of one particular group; their aim is to dig up fascinating oddities and at one time or another to have an exhibition which will appeal to each collector, no matter how rare his hobby—unusual art items, 15th and 16th century bells, loaned to the English Book Shop by an internationally famous collector and anything else which sounds promising and has not been done before. The plans of these two clever show-women are unpredictable but they keep exciting things happening so fast that people who know the shop are afraid they might miss something if they don't more or less keep track of its activities, and new people hear of these things and add themselves voluntarily to the admiring throng. Miss Branch and Miss Jones plan their campaigns with all the care of good generals conferring about an important military manoeuvre, except when they are seized with a sudden inspiration. In the summer of 1931, business looked a bit dull in New York so they gathered up some books, a few prints and armed with this ammunition, the English Book Shop took to its car and had the temerity to tour Newport, Bar Harbor and a few other resorts where those who had summer homes had presumably retired to nurse their financial wounds in peace. The English Book Shop on wheels returned triumphant—the books and prints had, to a gratifying extent, been sold.

Although these publicity stunts may not always bring tangible results at the time, the managers feel that they build interest and good will, get the shop talked about, and are far more effective than any other means of advertising.

The shop carries out its ideas of originality in selling methods as well. If a customer is interested in a book which is not in stock,

The approach to the English Book Shop is by means of an iron stairway which leads to a small balcony. In the square paned window books are shown on a tier of shallow shelves. The front door is in the extreme right hand corner of the balcony. The interior of the shop looks like a private library. There is a fireplace on the left of the door and a table beside it with new books seductively displayed



no substitute is suggested unless specifically asked for. No pressure is used at any time. People are welcome in the shop. If they come in several times without buying, they are still welcome. There is a general atmosphere of courtesy, interest, and leisure. Miss Branch or Miss Jones may show an old friend of the shop some new and enticing item which has just arrived—such as an original Rembrandt etching, a Chinese print so exquisitely done that it looks like tapestry, an illuminated 16th century missal which one of the managers has picked up abroad, or a beautiful hand-colored book on private yachts. They make the parting with money a positive pleasure.

The shop has developed a healthy trade in both English and American first editions. They are particularly successful with advance orders and they pledge themselves to buy back any first edition at any time. So far, they have never been called upon to do this and the collecting habit is increasing daily among their customers. Each month an announcement of new American and English first editions is sent out to collectors. Many of these lists are returned with the books checked and others are brought into the shop.

Miss Branch and Miss Jones have also been very successful in selling original prints. They are now trying to educate the public away from giving the thirteenth pie knife as a wedding present and to divert its thoughts to prints, etchings, rare books—all sorts of items collected from all over the world (they go abroad each year for this purpose) which would never be duplicated

in any list of wedding presents and will make the name of the donor immortal in the eyes of the grateful bride and groom. The English Book Shop may even be influential in stamping out the divorce evil, as neither bride nor groom will be willing to leave the other in possession of that particular present.

The shop staff consists of Miss Branch, Miss Jones and Mr. Murray, another Doubleday, Doran graduate. Each knows books thoroughly, enjoys selling them and takes a personal interest in finding the right one. They have no ideas of intellectual uplift, and customers need never fear a raised eyebrow if they ask for the lightest fiction or the latest detective story.

Elsa, Miss Jones' diminutive dachshund whose two major enthusiasms are a rubber mouse and fine editions, although not strictly a member of the staff, is allowed in the shop on rare occasions and nothing gives her greater pleasure than to be allowed a sniff of some literary treasure which is kept in a box on a lower shelf.

The shop emblem is a white compass with a slate gray background. In the center is an open book with the date of the shop opening across its pages. The compass bids fair to become symbolic for customers in indicating the literary course for all who come within the radius of the English Book Shop's influence.

The English Book Shop has just published a first edition of 150 copies of "Autobiographical Letters of John Galsworthy, A Correspondence with Frank Harris." It has been designed and printed by William E. Rudge's Sons.

The Corner Office

SAMUEL FORSTER ARESON, former President of Thomas Nelson & Sons, New York, has become Manager of Manufacturing and Production of James Pott and Co., succeeding A. E. Disney. Mr. Areson has had years of experience in the making and selling of Bibles and other books in fine leather bindings, his knowledge and ability should prove a valuable asset to the business organization. ❀ ❀ ❀

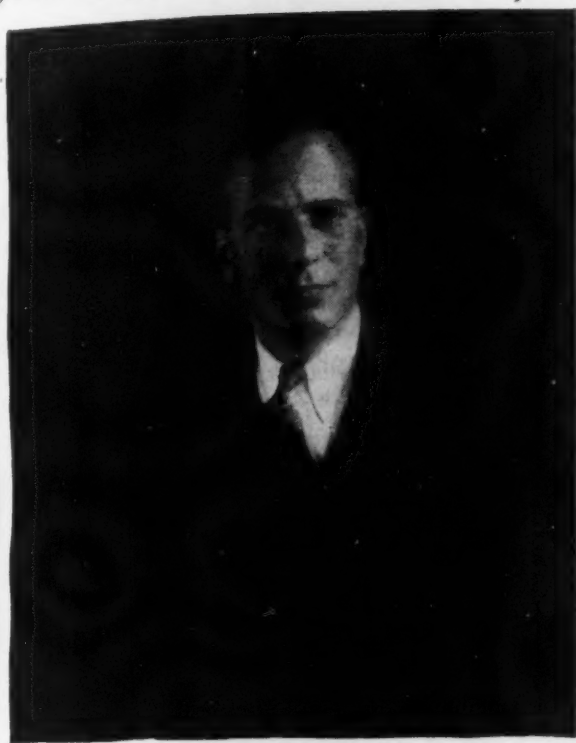
Lincoln MacVeagh, who has just been ap-

pointed Minister to Greece, has resigned as President of the Dial Press.

Grenville Vernon, Vice-President of the Dial Press, has been elected President in Mr. MacVeagh's place. ❀ ❀ ❀

Albert Gross, formerly with Liveright, Inc., has joined the editorial department of Coward-McCann, Inc. ❀ ❀ ❀

Saxe Commins, formerly of Liveright, has become an editorial assistant at The Modern Library. ❀ ❀ ❀



Dale Warren

Dale Warren, publicity director of Houghton Mifflin, will lecture this winter under the management of A. H. Handley. His subjects are to be: "Here and There with Authors," "Scribblers' Itch" and "The Publisher Goes to London." Dale Warren was an undergraduate at Princeton when, in the next room, Scott Fitzgerald was writing "This Side of Paradise"; when Edmund Wilson was editor of the *Nassau Literary Magazine*; when Lowell Thomas was the instructor in Public Speaking. After taking a graduate degree at Columbia, he was advised by Grant Overton to enter the publishing business, and for the last seven years has been the Publicity Director of Houghton Mifflin Co. ❖ ❖ ❖

Edward Weeks, editor-in-chief of the Atlantic Monthly Press, will lecture again this season under the management of A. H. Handley. Last year, he gave 35 lectures, and in case that should look as if he were deserting his desk, he hastens to add that the lectures were mostly in the evening. His lectures are "In an Author's Workshop," "The Importance of New Books" and "The Editor's Easy Chair." Mr. Weeks also gives a group of monologues emphasizing some of the foibles of the publishing profession: "The Woman Novelist Visits Her Editor," "An Explorer Tells the Truths About Africa," "A

Modern Biographer Sizes Up His Victim," "A Mystery Story in the Making" and "An English Lecturer on Modern Poetry." ❖ ❖ ❖

Former President Hoover is soon to assume the duties of librarian, and quarters are being prepared for him at the Stanford University Library, where the Hoover War Library has been deposited. Mr. Hoover will have an office there and will direct the research work connected with the publication of portions of the collection. Additional space is being provided for the housing of important documents of a diplomatic and international nature, many of which have never before been made public. Mr. Hoover will spend much of his time directing this work. ❖ ❖ ❖

Ray Tucker, of the Washington staff of the Scripps-Howard newspapers, has resigned to become Washington correspondent of *Collier's Weekly*, succeeding the late Clinton W. Gilbert. Mr. Tucker is a Yale graduate, who began his newspaper career on The Springfield *Republican* and Hartford *Courant*. He was author of "Mirrors of 1932," *Brewer and Warren* and of "Sons of the Wild Jackass," *Page*. ❖ ❖ ❖

Dick Fuller of the "Old Corner," who was in New York this month at a meeting of the Executive Board of the Booksellers' Association, stated that the first week in June saw a sales increase over the previous year's totals. It is the first time in 3 years that this has happened. ❖ ❖ ❖

At the convention of the Canadian Authors' Association in Ottawa June 29 and 30 the subject of "Problems Concerned With the Improving of the Booktrade" will be on the program. ❖ ❖ ❖

Dr. Pierce Butler, formerly Curator of the Wing Collection on printing in the Newberry Library in Chicago, and now Professor of Bibliographical History at the University of Chicago, has prepared for the University of Chicago Library Science Series "An Introduction to Library Science." This book outlines the background of library science as compared to that of other social sciences, discussing problems of librarianship as they can be studied by investigation through scientific methods. ❖ ❖ ❖

THE Publishers' Weekly

The American Book Trade Journal

Founded by F. Leypoldt

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EDITORS

R. R. BOWKER	FREDERIC G. MELCHER
MILDRED C. SMITH	SANFORD COBB
ALICE P. HACKETT	Publications Manager
ALBERT R. CRONE	Advertising Manager
LOUIS C. GREENE	

July 1, 1933

IHOLD every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto. —BACON.

Codes and Prices

IN THE FIRST STEPS toward realization of the hopes held out by the Industrial Recovery Act the important question of price stabilization comes in for repeated discussion and interpretation.

Section 1 of the Act states that in this national emergency and for the benefit of public welfare this Act is prepared to eliminate unfair competitive practices. Among unfair practices price warfare has been the most serious. General Johnson has been cautious about interpreting this section, as first of all he wants attention to wages and hours, in order to increase employment, but wages must come out of total sales, and total sales are affected by the conditions in the industry and especially by cutthroat competition.

The first discussion on price stabilization will come in the area of manufacturing, where the Sherman law has previously prevented any agreement among corporations on minimum prices and other efforts to stabilize the market. The booktrade, however, is more keenly interested in the question of unfair trade practices in the retailing of goods, and, so far, only partial light has been thrown on the future attitude of the Commission on this subject. General Johnson has been variously quoted as saying, "Wages and hours

first. We'll talk about production and competition and prices later," and again, "Each industry should protect its constructive majority from the unfair competition of the recalcitrant minority."

Nothing could be more explicit than the latter phrase in describing what the book-trade desires. There is no need of raising the prices of books. There is a very desperate need of having the prices set recognized as the right retail prices. There is great need of preventing books from being used for trade bait in order that customers may believe that the odd penny prices on ash barrels or Swiss watches are equally low. The announced code for the National Retail Dry Goods Association, the first of the retail codes, gives little aid, as it proposes that no retail dry goods house shall sell at less than 10% above the wholesale price. Inasmuch as stores of this character, according to the last Comptrollers' Congress, spend 38% to do business, and, as the lowest price under which they have operated is about 30%, such an agreement could simply mean that some lines of goods, probably fixed price merchandise, could be sold at least 20% below their cost plus the cost of doing business in order to bait people into the store. The obvious effect of this announcement of the Retail Dry Goods Association on the public is that they will interpret it to mean that large department stores are satisfied with a 10% gross margin. It will not be pointed out to them that the cost of doing business is more than three times that figure.

Six Months' Publishing

THE BOOK PRODUCTION FIGURES for the first half year as summarized in this week's issue show clearly the marked dropping off of the number of new books which has taken place in the last two or three years. From the high point of production the totals show a 23% cut, while in those classifications that have most clearly to do with trade outlets the decrease is heavier than this or almost 30%. Fiction decreased only moderately, or 15% in three years. The high point of juveniles was 1931, and the total is now 42% less. Biography is down 34% from 400 to 262; History only 12%; Poetry and Drama, 30%; Travel, 44%; Fine Arts, 23%; General Literature, 55%. Sociology and Economics show the only increase from 246 titles in 1930 to 313 this year.

Some Fall Prospects

WITH THE RECORD IN HAND of a 23% decrease in spring lists in the last two years, retailers look forward with keenest interest to the announcements for the fall, scanning the horizon for the bright particular books that will for this bookstore or that build up real sales. The first reports have been decidedly satisfactory.

A couple of weeks ago we printed advertisements giving the general outlines of three of the important fall lists, and the comment from the trade must have been satisfactory to the publishers and ultimately to the travelers. Harper led off with a big book parade with at least seventeen novels to which they were willing to give front line attention, other aspects of the list not being emphasized for the time being. Then Harcourt proclaimed a rounded list of 15 with Fiction, Biography, Travel and General Literature. Doubleday's list was no less significant, some twenty novels for every type of reader that were worth headlining. Other forecasts are in hand, and the bookseller if he was worried about the quality of the fall leaders has that misgiving pretty well dispelled.

Student Collections Increase

A FEW YEARS AGO, when Yale started her exhibits of students' book collections, there were one hundred students who offered books for the displays. This year more than five times that many collectors had books to offer.

At Harvard, Princeton, Texas, Smith, Wellesley, Haverford and other colleges, where the same enthusiasm for book-collecting has been growing, a similar result is reported. The student has found out the fun of collecting, and the colleges have been wise enough to give guidance. The making of a good undergraduate book collection is valuable to the undergraduate as an extra course, and there is more likelihood of permanent results than from a lecture course.

Student collecting may mean excursions into first editions or early editions, or it may be explorations of the dollar counters with their present rich provisions for real readers.

At two colleges at least prizes are offered for the best student collections, and the variety of the interests that are thus revealed shows that collecting is far from a stereotyped thing.

No bookshop has a more important part to

play today than the college bookstore, and as college book interest grows, it becomes the more important that home-town bookshops should be looking out systematically for the return of the graduate in order that the lure and satisfactions of book collecting are not forgotten.

Don't Act Alone

THE GOVERNMENT CALLS on industries to act as units in facing the problems of recovery. Trade associations, which have grown in a generation to wide usefulness, are called upon to assume grave responsibilities. The National Recovery Act can and will be put in force without unanimous trade action in the preparation of Codes but unanimous action is asked and would most certainly give weight to any presentation of the trades' needs.

The booktrade needs to be more completely represented in its organizations. The publishers' association lacks the support of many publishers who ought to throw all the weight of their influence with the group, and the booksellers need a much wider membership.

For the time for individual action on major problems is past. Action under the National Recovery Act may be no cure-all but the importance of lone action is discounted by both theorists and business men. One needs to feel very sure of one's personal significance and power to wish to act alone in the present economic crisis.

Forthcoming Issues

※ ※ ※ "All publishers, and university presses in particular, have heard almost *ad nauseam* the confident statement made by authors that 'of course, every library will want a copy,'" Frank D. Halsey begins in this way the article which we shall publish in the *Publishers' Weekly* next week. The Princeton University Press in an attempt to find out to just what extent library sales figured in its business as a whole sent a questionnaire to 900 libraries. The results of this questionnaire are the basis of Mr. Halsey's article. ※ ※ ※

※ ※ ※ Customers' Choice for next week will be an estimate of the current popularity of the light love story, the detective story and the sexy novel by booksellers from various parts of the country. ※ ※ ※

News of the Week

New York Sales Tax Collections Begin

THE NEW YORK STATE SALES TAX of 1%, which is collectable on retail sales from May 1st of this year to July 1st of next, is now payable for the first two months and must be paid during the month of July to avoid a penalty of 5% and 1% per month for delay. Forms for report will be available from J. P. Annin, 80 Center Street, New York City, or from the tax headquarters in Albany.

Many decisions with regard to the tax have been made by the office of the administrator but many questions are still to be answered as problems arise. Information may be obtained from the above address.

As has been pointed out in the reports in the *Publishers' Weekly*, this tax is levied on anyone who makes a retail sale, whether he is a dealer or not. It is the assumption of the collector that all sales are taxable unless the contrary is established in the filed statements. Publishers as well as booksellers are subject to this tax.

Exemptions include: sales made to customers outside the state but not if delivered at the New York store; sales to libraries, schools and colleges if publicly owned; rental fees in circulating libraries but not the final sale of the used book.

All second-hand merchandise as well as new is taxable. Publishers must pay on sales to rental libraries where the books are known to be used for renting, as such a sale represents the final changing of hands of the merchandise.

Paper merchants must pay the tax on paper to retailers and all store supply houses on sales to retailers for supplies that are to be used up in the store.

It has been decided that there is a tax on electrotypes and stereotypes as they pass from the maker to the publisher. That cost is not part of what is included in the book.

There is no exemption for retail sales when the accounts are never collected.

It is not expected that the constitutional point can be raised against the New York law as it was against the Illinois statute.

Convention Discusses Copyright

AT THE TENTH INTERNATIONAL SESSION of the International Congress of Publishers last week at Brussels, representatives of fifteen nations met for discussion of international problems. The National Association of Book Publishers was represented by Cass Canfield, President of Harper & Brothers and President of the Association, and B. W. Huebsch of the Viking Press, long interested in international publishing relations.

The question of international copyright was strongly to the front. Mr. Canfield presented the situation as it stood in America. A resolution was adopted expressing the hope that the United States, Russia, Argentina, Chili and Uruguay should join the Berne Copyright Convention. Another was adopted condemning the pirating of books in South American countries. During the session the German delegate was suddenly recalled to deal with the situation that had arisen in Leipzig because of the wholesale arrest of publishers there by order of the German government.

U. S. Copyright Discussed in Parliament

THE POSITION WITH REGARD TO COPYRIGHT as between Great Britain and the United States of America was the subject of a question in the House of Commons on June 1st, when G. R. Hall Caine, Conservative Member for East Dorset, and elder son of the late Sir Hall Caine, the Manx novelist, asked the President of the Board of Trade if, when making any future trade treaties, he would alter the conditions under which the United States was allowed copyright in the country on simultaneous publication in the usual way, while authors in England seeking copyright in the United States of America were unable to obtain it unless within six months the book was set up, printed, and issued in the United States?

Mr. Runciman said: "The question whether it would be possible to raise this matter in connection with negotiations for a trade agreement would depend on the nature of the agreement contemplated, but the possibility would certainly not be overlooked."

Modern Library to Fight Ban on "Ulysses"

BENNET CERF, president of the Modern Library, will fight the ban on importing James Joyce's "Ulysses" into this country; if he wins the case, he will proceed to publish the book here. He has succeeded in importing one copy of the book under a provision of the Tariff Act which allows collectors to import one copy of a classic if it is not for resale. So at least this is an admission by the government that "Ulysses" is a classic.

On July 11th in Federal Court, a test case will come up to show whether "Ulysses" may be generally imported for resale. If so the book can be published here. This edition has been authorized by James Joyce, and he has written a preface for the book. Mr. Cerf has paid an advance on the book and will pay royalties; he believes that he can get copyright on a part of the book and will vigorously defend that copyright.

"Ulysses" was originally published in Paris by Sylvia Beach, an American, with the imprint of her famous bookshop.

President Roosevelt's Statement on the Recovery Bill

"History probably will record the National Industrial Recovery act as the most important and far-reaching legislation ever enacted by the American Congress.

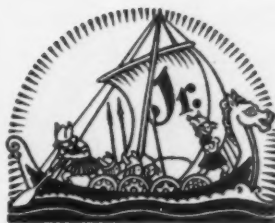
"It represents a supreme effort to stabilize for all time the many factors which make for the prosperity of the nation and the preservation of American standards.

"Its goal is the assurance of a reasonable profit to industry and living wages for labor, with the elimination of the piratical methods and practices which have not only harassed honest business but also contributed to the ills of labor.

"While we are engaged in establishing new foundations for business which ultimately should open a return to work for large numbers of men, it is our hope through the so-called public works section of the law to speedily initiate a program of public construction that should early re-employ additional hundreds of thousands of men.

"Obviously, if this project is to succeed, it demands the wholehearted co-operation of industry, labor and every citizen of the nation."

Viking's First Juvenile List Now Ready



MAY MASSEE, who went to Viking Press on January 1st to build for them a juvenile department, has just issued her first catalog. There are 12 books on the

list, by such well-known authors and illustrators as Maud and Miska Petersham, Ingri and Edgar d'Aulaire, Boris Artzybasheff, Rhea Wells, Elizabeth MacKinsty, Marjorie Flack, and Kurt Weise. With this catalog, Miss Massee issues a statement which concludes: "We hope to publish such books, we want them to be clear-minded and beautiful, books that will make young Americans think and feel more vividly, make them more aware of the world around them and more at home in the world within, more able to give something to their generation and thoroughly to enjoy the giving."

Miss Massee was for ten years head of Junior Books Department for Doubleday, Doran.

Miska Petersham has redrawn the famous Viking trade-mark, in an amusing version, appropriate for children's books, and we have reproduced it above.

William Faro in Bankruptcy

WILLIAM FARO INC., of 1140 Broadway, has been declared bankrupt. The business was started in 1931 by Samuel Roth and issued books by the proprietor, as well as by other authors. The list included "The Private Life of Frank Harris" and "Stone Walls Do Not," his autobiographical experience of prison life in 2 volumes.

Mr. Roth began publishing in 1925 with two quarterly magazines and later was accused of abridging and issuing Joyce's "Ulysses" without permission. He wrote many books under pseudonyms and under his own name, beside the two mentioned above, "Europe," Liveright 1919, "Now and Forever," McBride 1925.

Books on Harding and on Hoover and books on the borderline of decency have had the Faro imprint.

Religious Publishers Exhibit at "A Century of Progress"

FIVE DENOMINATIONAL PUBLISHING HOUSES have planned a co-operative exhibit in the Hall of Religion at "A Century of Progress" Exposition in Chicago. This exhibit, sponsored by The American Baptist Publication Society, Christian Board of Publication, Congregational Publishing Society, The Methodist Book Concern and the Presbyterian Board of Publication, is seen immediately upon entering the north corridor of the building. They have assembled a complete library of books and periodicals, arranged by subjects, which is open for examination. Brief bibliographies of recent books on several important subjects have been printed for free distribution.

The room is comfortably furnished, making it a favorite meeting place for hundreds of visitors each day. Dominating the room is a bas-relief figure of the Christ, eleven feet high, executed by Lorado Taft. Around the room is a series of twelve mural paintings by Alexander C. Rindskopf representing various aspects of the work and ideals of the church. Decorative pilasters separate the exhibits, on the face of each is a plaque of some great leader of the Protestant Churches of America—Roger Williams, Jonathan Edwards, Francis Asbury, etc.

Model Library at the Fair Arranged by Kroch's Bookstore

KROCH'S CATALOG of a model library of 4,000 books prepared as a method of making finally effective the national book exhibit which he organized for the Century of Progress Exposition has come from the Donnelley press in an edition of 100,000 copies and is ready for distribution. The catalog is octavo size, 128 pages, classified under general topics and under special subdivisions. Descriptions include the number of pages of each book and the price.

In his preface to the catalog Mr. Kroch says, "Here, for the first time in the history of American bookselling are gathered and placed before your eyes the best efforts of American book publishing, of the past as well as of our own time, in every field of human endeavor. This collection was made possible by the collaboration of the leading

American publishers. The titles listed were chosen by the publishers themselves to represent their finest books of lasting value and are the best works on the various subjects under which they are grouped."

The catalog is also prefaced by a discussion on "The Gentle Art of Book Collecting" by Carl B. Roden, well-known librarian of the Chicago Public Library, and by an introductory page by Christopher Morley dedicated "To the Great Variety of Readers."

"Most of the world's great libraries," Mr. Morley says, "have had behind them the impulse of some wise bookseller."

The book exhibit is in an L-shaped room with wide doors at either end. The shelves are done in ox-blood red with prominent white and black signs to mark the sections. Above the shelves is a deep border of sky blue panel where hang framed prints of Gauguin, Degas, Cezanne and others.

The luxurious red leather chairs seem always filled with people who take literally the well-known Kroch slogan "Rest and Read" which is painted over the doorway. Mr. Guess is in charge of the exhibit, and up to June 20th 800 names of visitors have been signed, including guests from as far off as Paris, Australia and Tokyo.

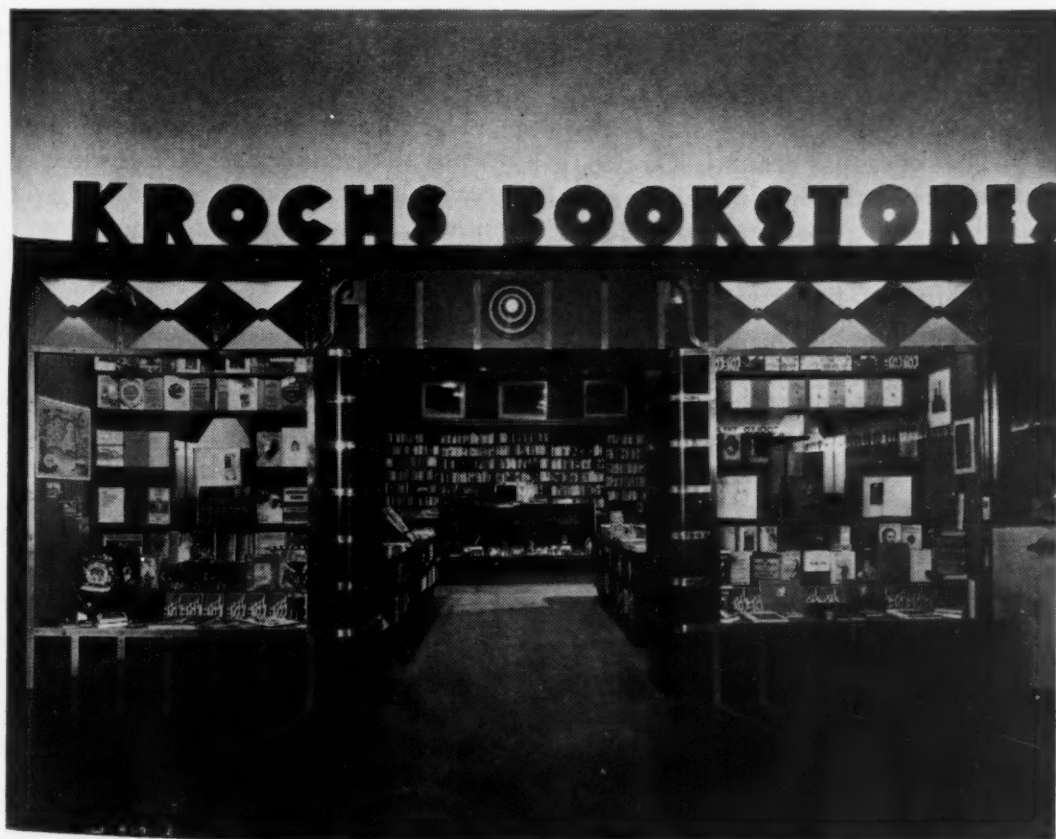
One table is given over to guide books, picture puzzles and picture books on the Fair. Another holds juveniles; another travel books; another novels and new books. The trade books that have so far done best are the juveniles, especially "The Magic City," but the public's interest in economics is evidenced by the fact that Tugwell's "Industrial Discipline" has sold well. Ripley's exhibit in the Midway has made "Believe It or Not" a best seller. In each book sold there is an attractive blue and white bookplate with the modernistic figure '33.

Besides this well-balanced display of American publishing, there is a special collection of books of foreign countries, Norwegian, Swiss, Hungarian, Belgian, French, German and Polish and some notable examples of modern book binding, including outstanding specimens of the work of Sangorski and Sutcliffe.

The Encyclopaedia Britannica has an agent and displays a Britannica with a special 30-page supplement about the Fair and a special Britannitex binding with end papers of a map of the Exposition.



Above is the side view and below the front of Kroch's National Book Exhibit at the Chicago Century of Progress. The exterior is brilliantly done in salmon and silver



Book Titles English and American

THE PUBLICATION IN ENGLAND of well-known American books under different titles has again brought into discussion the question of book titles and their variation, with protest from two groups in the book field that are especially bothered by the confusion that results from changes. The Canadian booksellers who buy in both markets find variations bothersome, and American librarians who check English lists as well as American for purchase are also frequent protestants, because of duplications that they make in their collections.

A. T. Chapman of Montreal, one of the best-known Canadian booksellers, writes to the *Publishers' Weekly*: "When the American publishers of Thurston's 'John Chilcote M. P.' changed the title to 'The Masquerade' for American publication, they had a happy idea, as the sales success of the book proved. Again when 'Jew Süß' by Feuchtwanger was changed to 'Power' in the American edition, there was wisdom in the change from a clumsy and awkward title to one characteristic of the story. But why must we have so many books, especially novels, published under different names in London and New York? Do the publishers think booksellers and librarians are having too easy a time? For example, 'The Last Adam,' American title, in England is 'The Cure of Flesh'; 'Van Loon's Geography,' American title, in England is 'The Home of Mankind'; 'Mutiny on the Bounty,' American title, in England is plain 'Mutiny.' The other way around 'Knockout,' English title, becomes 'Bulldog Drummond Strikes Out' in America; 'Stamboul Train,' English title, becomes 'Orient Express'; 'The Motor Rally Murder' becomes 'Dr. Priestley Lays a Trap'; and many other instances could be given out of the current output.

"How to avoid this confusion must be left in the hands of the publishers. Having drawn their attention to it, I would suggest, however, one way, that is, that *where a book is printed under different titles the fact be noted on the title-page or the page opposite the title-page*, as, for instance, 'Published in England under the title of —,' or 'Published in the United States as —.'"

Mr. Chapman's suggestion seems practical and might well be adopted by American and English publishers. It will be noted by those who are studying this problem that the pub-

lisher has very strong incentives to use the title of the country of origin, as he may thus get the value of such publicity as the book has had. At the same time, decisions are affected by the fact that some titles may have been used in one country that have not been used in the other and duplication is best avoided. Again, some words may have a different connotation in the second country from that in the country of origin. Finally, the second publisher may have a brilliant idea of a better title which the first publisher would have used if he had thought of it. With the possibility of such exceptions admitted, uniformity is immensely desirable, and, if not uniformity, the adoption of Mr. Chapman's idea.

What Library Appropriations Mean to Authors

AS A CONTRIBUTION toward increased public appreciation of the problems facing libraries the Publishers' Association, through its Library Committee, has sent out to its authors thousands of copies of a leaflet headed "The Author and His Library Market." Among the facts presented as to the importance of library purchases to authors are statistics showing that in the six years between 1923 and 1929 \$33,500,000 of books were added to library collections and approximately \$16,500,000 was spent for books in a good year.

The current drop in library appropriations means that authors as well as publishers will receive lower incomes, and it is urged that all authors, including writers in historical and scientific fields, will use their influence to build up public opinion to a point where cultural appropriations will be increased as rapidly as possible.

One of the first results of this circular was a leading article in the *New York Sun* of May 25th headed "Book Famine Threatens the Country." The article says, "The country is rapidly becoming book poor. No other branch of municipal activity has felt the ax more sharply than libraries, according to Harry M. Lydenberg, President of the American Library Association, and library economies have come chiefly in book purchasing departments. In many communities average readers are wearing books out faster than they can be replaced."

JULY 1, 1933

Book Week November 12th-18th

THE DATE of Book Week has been settled as November 12th-18th, and magazine editors are beginning to plan their articles according to reports received from the Book Week headquarters, 347 Fifth Avenue, New York.

Miss Griesser, Executive Secretary of the National Association of Book Publishers and again the director of the Book Week program, brought together last week a group of councillors and new plans were laid for the year. New ideas and new enthusiasm were abundant at the conference, and these will be developed in detail and put into action as the summer goes on.

A year such as this would be an especially suitable time to lay emphasis on the children's own selections in reading, as the building up of a home library and the developing of power to choose for a well-rounded library are things that Book Week stands for. Booksellers, librarians and teachers who have new suggestions for the Book Week program are urged to write to Miss Griesser at the headquarters during the next month or two.

New Reprints Series

HENRY HOLT & Co. have just started to publish a series of \$1.00 reprints. The first of these, which will be published in October, are: "Democracy" by Henry Adams; "Joseph Vance" by William de Morgan, and "Colas Breugnon, Burgundian" by Romain Rolland.

ON JULY 25TH, Covici, Friede will issue \$1.00 reprint editions of four of their most successful limited editions, "The Poems of Catullus," "The Dialogues of Aretino," "Venus Castina," "Apples and Madonnas," and "The Letters and Sonnets of Aretino." Each volume will contain the illustrations that appeared in the original edition and in appearance these books will be similar to the original issues. These books are the first in a series of reprints. Additional titles will be added each season, drawn from the firm's list of limited editions.

GROSSET & DUNLAP will try out a new series of reprints in July when seven omnibus volumes will be published at \$1. "B. M. Bower's Big Book of Western Stories" contains four complete novels. Three of Charles W. Sanders' westerns are included in another volume. "Frank King's Big Book of Mystery Stories" and the "Jepson-Leroux

Big Book of Mystery Stories" each are made up of three novels. Ten juvenile specials containing four complete books in each volume are also being issued. The authors are Amy Bell Marlowe, Josephine Lawrence, Percy K. Fitzhugh and others equally well known in this field.

The New Vogue for Picture Books

IT SEEMS VERY POSSIBLE that among the types of books which will create brisk business in the near future will be the books of pictures. Every old time dealer will remember the days when Stoddard's "Glimpses of the World" and "Napoleon from Corsica to St. Helena" were the best selling books of the day and there are now signs that the picture book is coming again into its own in a spectacular way.

Last year, after a brief experiment with dollar picture books, Grosset & Dunlap, who are ever sensitive to popular buying trends, launched a series of dollar picture books on cities, birds, etc., that made an immediate place for themselves. The same firm is now at work on a book on India which will reproduce the finest pictures from the recent Halliburton film and give a page by page travelog through that country which is now so much in the public eye.

Simultaneously Simon & Schuster are about ready with their big book of pictures of the Great War, not a book of horrors but a book recapturing as did the rotogravures of 1914 to 1919 the tremendous human activity and stress of those days on the Western Front.

It has often been commented on by those who study international book affairs that Germany's most successful new publishing enterprises in the decade after the war were built around picture books, large and small, books for the small purse and for the more well-filled pocketbook. Up till now, efforts to adapt such a program to this country have not been very effective, but one only has to think of how 300,000 people month after month devour the half-tones of the *National Geographic Magazine* to realize what an audience for pictures there is. School children as well as adults enjoy seeing foreign countries, great events, notable public figures, science, art, etc., through such volumes of pictures, careful in plan and popular in interpretation. This movement is well worth watching.

P. W. Market News

One Month from Now—A Forecast

THE FIRST WORLD WAR, ed. by Laurence Stallings. *Simon & Schuster*, \$3.50.

THE TALE OF CHICAGO, by Edgar Lee Masters. *Putnam*, \$3.

TWENTY YEARS A-GROWING, by Maurice O'Sullivan. *Viking Press*, \$2.50.

AN AMERICAN OMNIBUS, ed. by Carl Van Doren. *Doubleday, Doran*, \$2.75.

DEAD MRS. STRATTON, by Anthony Berkeley. *Doubleday, Doran*, \$2.

LOVELY CLAY, by Maysie Greig. *Doubleday, Doran*, \$2.

THE PARADINE CASE, by Robert Hichens. *Doubleday, Doran*, \$2.50.

THE SNOWS OF HELICON, by H. M. Tomlinson. *Harper*, \$2.50.

Aug. 1. The World War in photographs. First printing, 60,000 copies.

Aug. 1. A timely history by a noted poet.

Aug. 1. The life of a young fisherman on a primitive island off the coast of Ireland, that comes to us with glowing panegyrics from the other side. Book-of-the-Month Club selection for August.

Aug. 2. The cream of the crop. Including "Alice Adams," "Autumn" by Robert Nathan, a story by Sinclair Lewis never before published in book form, etc., etc. The Literary Guild August selection.

Aug. 2. The August Crime Club selection is by one of our favorite crimesters.

Aug. 2. The author will publish six books a year. Doubleday is starting a campaign to put her in the Norris class.

Aug. 2. Page Cooper writes us that "The Paradine Case" is just about the most fascinating murder story she's ever read. Not a mystery, but the story of a trial.

Aug. 2. The theme is a young architect's revolt against the machine age. The author of "All Our Yesterdays" does not write for the masses.

Out This Week

CARR, by Phyllis Bentley. *Macmillan*, \$2.

HILLTOPS CLEAR, by Emilie Loring. *Penn*, \$2.

A LAUGHING WOMAN, by Carlos Keith. *Vanguard Press*, \$2.50.

MATCHED PEARLS, by Grace Livingston Hill. *Lippincott*, \$2.

MARRIAGE IN GOTHAM, by Ishbel Ross. *Harper*, \$2.

MISTRESS OF MONTEREY, by Virginia Stivers Bartlett. *Bobbs-Merrill*, \$2.

MURDER OF THE ONLY WITNESS, by J. S. Fletcher. *Knopf*, \$2.

NO TIME LIKE THE PRESENT, by Storm Jameson. *Knopf*, \$2.50.

ONCE AGAIN IN CHICAGO, by Minnie Hite Moody. *King*, \$2.

PULL DEVIL, PULL BAKER, by Stella Benson and Count de Savine. *Harper*, \$2.50.

SOMETIME, by Robert Herrick. *Farrar & Rinehart*, \$2.50.

WAS IT MURDER?, by Glen Trevor. *Harper*, \$2.

An early novel never before published here. The scene of "Inheritance," but more emphasis on people and less on the Industrial Revolution.

A new romance by a popular author.

The Tiffany Thayer fans will go for this.

But not for this. Mrs. Hill needn't worry about that, however.

A long, meaty, and very rentable novel by the author of "Promenade Deck."

A California historical novel by a co-author of the successful "Adios!"

Another Chaney and Camberwell case, pleasantly and sanely written.

The mental autobiography of a well-known English novelist, which presents an indictment against war.

A World's Fair love story that may catch on.

The adventures of a modern Casanova-Munchausen. The parts written in the Count's peculiar language are rather hard reading, but it has its moments. Literary Guild selection for July.

Entirely different from "The End of Desire." An interesting story of a future civilization's exploration in the land that was once America.

A well-written detective story by a new author who uses an English public school as his setting.

P. W. Market News

Current Best Sellers

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| AS THE EARTH TURNS, by Gladys Hasty Carroll. <i>Macmillan</i> , \$2.50. | The fiction leader in Boston, Washington, Atlanta, Chicago, St. Louis and San Francisco, according to the <i>Times</i> weekly list. |
| LITTLE MAN, WHAT NOW?, by Hans Fallada. <i>Simon & Schuster</i> , \$2.50. | 61st thousand. New York's favorite. |
| ZEST, by Charles G. Norris. <i>Doubleday, Doran</i> , \$2. | A best seller everywhere. |
| MEN OF GOOD WILL, by Jules Romains. <i>Knopf</i> , \$2.50. | One of New York, Washington, and San Francisco's first three. |
| THE ALBUM, by Mary Roberts Rinehart. <i>Farrar & Rinehart</i> , \$2. | Leading at Philadelphia stores for the second week. |
| GRAND CANARY, by A. J. Cronin. <i>Little, Brown</i> , \$2.50. | Fourth printing. |
| MARIE ANTOINETTE, by Stefan Zweig. <i>Viking Press</i> , \$3.50. | The non-fiction best seller last week in Washington, Chicago, and St. Louis stores. |
| THE HOUSE OF EXILE, by Nora Waln. <i>Little, Brown</i> , \$3. | 20th thousand. The choice at New York and Boston stores. |
| BRITISH AGENT, by R. H. Bruce Lockhart. <i>Putnam</i> , \$2.75. | Going strong everywhere. |
| LIFE BEGINS AT FORTY, by Walter B. Pitkin. <i>Whittlesey House</i> , \$1.50. | The oldest "current" best seller is almost in the class of phenomenal word-of-mouth sellers. |
| ALWAYS A GRAND DUKE, by Grand Duke Alexander. <i>Farrar & Rinehart</i> , \$3. | Fifth printing. Six San Francisco stores report it their best seller in non-fiction. |
| JULIA NEWBERRY'S DIARY. <i>Norton</i> , \$2.50. | Second in Washington and third in New York last week. |

Other Bookstore Favorites

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| WIFE FOR SALE, by Kathleen Norris. <i>Doubleday, Doran</i> , \$2. | Just out, it jumped to the head of McClurg's best seller list last week. |
| ALL SOULS' NIGHT, by Hugh Walpole. <i>Doubleday, Doran</i> , \$2.50. | Second on the Brentano fiction list. |
| A MAN NAMED LUKE, by March Cost. <i>Knopf</i> , \$2.25. | Five Philadelphia stores report it second in fiction sales last week. |
| QUEER STREET, by Edward Shanks. <i>Bobbs-Merrill</i> , \$2.50. | One of the three best sellers in Boston. |
| GEORGIA, A PAGEANT OF YEARS, by Mary Savage Anderson. <i>Garrett & Massie</i> , \$2.50. | Georgia is having a bicentennial celebration, and this has been the best non-fiction seller in Georgia stores during the past two months. |
| TSCHIFFELY'S RIDE. <i>Simon & Schuster</i> , \$3. | On the up and up for the past two months. |
| THE INDUSTRIAL DISCIPLINE, by Rexford G. Tugwell. <i>Columbia University Press</i> , \$2.50. | Selling well in Washington. |
| THE INVESTOR PAYS, by Max Lowenthal. <i>Knopf</i> , \$2.50. | Well and prominently reviewed in New York papers, it was a Brentano best seller last week. |

Forthcoming Reprints

FICTION

September 1st

- TREEHAVEN, by Kathleen Norris. *Burt*, \$.75.
 HOT WATER, by P. G. Wodehouse. *Burt*, \$.75.
 AMBROSE HOLT AND FAMILY, by Susan Glaspell. *Burt*, \$.75.
 FULLER'S EARTH, by Carolyn Wells. *Burt*, \$.75.
 STORY OF JULIAN, by Susan Ertz. *Burt*, \$.75.
 SHIPS OF YOUTH, by Maud Diver. *Burt*, \$.75.
 MAN'S OWN COUNTRY, by Katharine Newlin. *Burt*, \$.75.
 TAKE IT CROOKED, by Francis Beeding. *Burt*, \$.75.
 THREE CORNERED LOVE, by Nancy Hoyt. *Burt*, \$.75.
 WINTER RANGE, by Alan Le May. *Burt*, \$.75.
 THE MISSING TWO, by Mrs. Baillie Reynolds. *Burt*, \$.75.
 WHISPERING VALLEY, by Robert Case. *Burt*, \$.75.
 PERILOUS LOVE, by Florence Riddell. *Burt*, \$.75.
 WHITE ROADS, by George W. Ogden. *Burt*, \$.75.
 HATHAWAY HOUSE, by Nelia Gardner White. *Burt*, \$.75.
 THE LAW OF THE LARIAT, by Oliver Strange. *Burt*, \$.75.
 THE GARDEN, by L. A. G. Strong. *Knopf*, \$1.
 THE ENGLISH CAPTAIN, by L. A. G. Strong. *Knopf*, \$1.
 A WOMAN ON HER WAY, by John van Druten. *Knopf*, \$1.

September 5th

- SOMEONE TO LOVE, by Vernie Connelly. *Burt*, \$.75.
 YOUNG AND FAIR, by Letitia MacDonald. *Burt*, \$.75.

NON-FICTION

September 1st

- NEW MUSICAL RESOURCES, by Henry Cowell. *Knopf*, \$1.
 THE ANATOMY OF MUSIC, by Winthrop Parkhurst. *Knopf*, \$1.
 NAPOLEON, by Werner Hegemann. *Knopf*, \$1.

Notice to Control Card Users

"SHIFTING SANDS" by Sara Ware Bassett (Penn) has been postponed from July 7th to July 21st.

"Enchanted Ground" by Temple Bailey (Penn) has been postponed from July 21st to Aug. 11th.

"The Riffian" by Carlton S. Coon (Little, Brown) has been postponed from Aug. 4th to Aug. 11th; "The Gun" by C. S. Forester (Little, Brown) from July 14th to Aug. 11th; "Honest John Adams" by Gilbert Chinnard (Little, Brown) from Sept. 8th to Sept. 22nd.

"Jungle Memories" by H. H. Rusby (Whitelsey House), originally scheduled for publication in March, will be published Aug. 7th. The price is \$3.50.

Business Notes

ASHEVILLE, N. C.—Halsey and Griffith, Inc., have opened a branch store at 59 Haywood Street with John L. Griffith installed as manager. The main store is at West Palm Beach, Fla.

BAKERSFIELD, CALIF.—Due to illness, L. B. Davy is retiring from The Book Shop at 1711 Eighteenth Street. The business will be carried on by his son, Arthur W. Davy.

BATTLE CREEK, MICH.—The Book Shop has been opened at 11 N. McCamly Street by Paul and Polly Eggleston. There will be general books for sale and a circulating library.

NEW YORK CITY—J. Ray Peck has opened a store at 34 West 47th Street. There will be old and new books for sale. There are also first editions and autograph letters. A catalog has already been issued and will be sent on request.

NEW YORK CITY—The Phoenix Book Shop at 41 E. 49th Street will have a new manager in Albert Brush who succeeds Ralph Allen.

NEW YORK CITY—Philip Howard Furman has moved from 363 West 51st Street, New York City, to 158 Second Street, Clifton, N. J.

OKLAHOMA CITY, OKLA.—The Book Nook was recently opened in the Skirvin Hotel Lobby, 204 N. Broadway, by Willie Mae Welch.

OLD & RARE BOOKS

FREDERICK M. HOPKINS

Frank Forester (Henry William Herbert).

A Tragedy in Exile by William Southworth Hunt

Reviewed by DAVID A. RANDALL

MR. HUNT has done an excellent job of sketching, in rather less than one hundred pages, a clear-cut picture of Forester the man, drawing incidentally a fascinating picture of sporting and literary circles in New York and Philadelphia during the 1840's and 50's.

Herbert's life has always been shrouded in mystery, in his very last letter to his life-long friend Anson Livingston he states, "of my private life few men know anything, no one knows the whole," but the vague outlines are generally known and have been treated before by various biographers. Born of a landed English family, (the Earls of Carnarvon), a classical scholar of no mean attainments, raised under a social code which thoroughly unfitted him for happiness in a newer world, quick-tempered and quarrelsome, he finally, a "remittance man" for twenty-seven years, died by his own hand, his last request being that his tombstone be marked, "Henry William Herbert of England, Aged 51 years. Infelicesimus."

Former biographers of Herbert's have enlarged and improved upon the above sketch with guesses, conjectures, fancies and rumors, all set down, of course, as facts. These improvements upon a tale sufficiently tragic in itself, (though not unusual, as it fits almost perfectly another English exile, sportsman and sporting writer in another continent, Adam Lindsay Gordon), Mr. Hunt rigorously sweeps aside. Basing his account on ascertained facts, searching the public records offices both here and abroad, tracing existing family connections, sifting conflicting evidence thoroughly, he reconstructs a coherent story and now for the first time

tells all that will probably ever be known, or need be known, about Herbert.

He had the undoubted advantage, it may be remarked, of knowing only one person who knew Herbert in the flesh—for much of the "Herbert Legend" is due to its subject himself who though an unusually secretive man where facts were concerned was given to relating on occasion stories made out of whole cloth. How little the earlier biographers actually know of the man's personal history and the difficulties of reconstructing various phases of his life may be gathered from mention of the fact that Mr. Hunt traces a second child of Herbert's, unmentioned by any previous biographer, and gives hitherto unknown facts concerning his first and subsequent marriage greatly at variance with those previously recorded which were largely based, by the way, upon Herbert's own statements. Then, too, he has unearthed details about the trust fund set up by Herbert's father (who forwarded \$1500 which "he documented to the effect that had a safe man like Henry Clay been President of the United States he would have felt like investing more"), with which Herbert purchased "The Cedars," his home until his death.

The story is told against a background of literary America in the 1840's through which move Cooper, Verplanck the naturalist, N. P. Willis, Anson Livingston, Charles Fenno Hoffman, James Gordon Bennett and others and which saw the beginning of literary enterprises such as *The American Turf Register and Sporting Magazine*, *The Magnolia*, the various "Annuals" and other magazines in editing or writing for which Herbert

learned his craft. Mr. Hunt indeed has done well by his subject.

Though there is appended to his work a competent and accurate check-list of Herbert's writings, the bibliographical work is incidental to the biographical. Herbert's bibliography is an immensely complicated matter as he wrote almost continuously for nearly a quarter of a century. "Poetry, fiction, biography, history, sporting narratives and textbooks, translations, criticisms and reviews, controversial matter and a mass of newspaper ephemera now unidentifiable," flowed from his pen, and he was not always too honest about it either, sometimes reselling as original work stories which had already appeared in magazines, rehashing old material and issuing it under new titles, quarreling with publishers, and generally annoying contemporary editors almost as much as he perplexes the modern collector. A complete Herbert bibliography is in the making at present, however, and will fill a much needed place in American bibliography.

The present work is limited to two hundred copies printed for the Carteret Book Club of Newark by the Southworth Press and issued at \$6. Though an attractive volume in appearance it is unfortunate that, unlike most Southworth books, it shows signs of poor proofreading and would certainly have been improved with a little more typographical care. This does not, however, detract from the fact that it remains an unbiased, clear and accurate account of Herbert's life, the only one available and as such indispensable to anyone interested in the subject.

Communication

INLAY AND ONLAY BINDINGS

June 12, 1933.

Editor, Publishers' Weekly:

Some weeks ago I called your attention to the fact that imported Onlay bindings are being persistently retailed here as Inlaid bindings.

A striking example was recently observed by myself displayed in a New York window, a typical multi-colored stamped *onlay* and the card describing it gave the title of the book and stated that the price had previously been far over the \$100 mark but was now reduced to approximately one-third of that amount.

A duplicate copy of this book came to us for mending, part of the "inlay" having been scraped off! The "inlay" was "onlay" less than one-sixteenth of an inch thick—merely stuck on to the base leather.

A genuine inlaid binding like inlaid woodwork is made by cutting out certain bits of the base material and inserting material of other colors so as to form a design. This is a delicate and laborious hand process. An onlay is a thin leather veneer, to use the woodworking term.

The onlays in question, produced by one of the great English shops, are not even hand onlay in my opinion—in the sense of being designs composed of veneer strips cut out by hand and pasted on so as to produce in combination with hand tooled lines certain pictorial effects. They are positively *stamped onlays*—and I think that the strips are cut out with a die. Also, in one such book which I analyzed, I found mechanical time saving carried to the last extreme—the onlay being put not onto books with laced-in covers but on to slabs of the base leather cut to size, these slabs being finally set into the front covers, joints being covered by a frame-line. The setting in of the slabs is a simpler matter than working on covers of laced-in books.

We make many onlays ourselves for one big commercial job—but the publisher is too smart to claim they are inlays. For ourselves, we make only genuine inlays.

The injury is not in making onlays but in selling them as inlays. The two examples we have been able to "take apart" were sporting books—but we imagine that many Pickwicks and Alices and books of poetry with elaborate colored side designs are made in the same manner.

My reasons for not buying a series of these books in various shops where they are wrongly advertised and then exposing the specific deceptions are:

(1) I should make enemies needlessly; (2) book business is bad enough without another black eye; (3) I should hurt American retailers more than the foreign manufacturers.

Of course, these onlays would deceive no real connoisseur—any more than a connoisseur would mistake a chromo for an original water color. But they do deceive the public.

For genuine inlays for comparison observe the volumes in the Chicago Kroch exhibit.

Sincerely,

WHITMAN BENNETT.

The Weekly Record

Describes and Indexes the New Books of all Publishers in a Convenient Reference and Buying List for Bookstores and Libraries

Ar: Fine Arts **Dr:** Drama **Hi:** History **Po:** Poetry **Sp:** Sports
Bi: Biography **Ec:** Economics **Ju:** Juveniles **Re:** Religion **Tr:** Travel
Bu: Business **Fi:** Fiction **Mu:** Music **Sc:** Science

- Abel, Theodore Fred** **Re**
 Protestant home missions to Catholic immigrants.
 154p. D [c. '33] N. Y., Inst. of Social & Religious Research 1.00
 An examination of Protestant mission work among the immigrants of Catholic origin who come to this country.
- Adams, Leverett A.** **Sc**
 An introduction to the vertebrates. 414p. il. O '33 N. Y., Wiley 3.50
- Adventurers of Bermuda (The); a history of** **Hi**
 the island from its discovery until the dissolution of the Somers Island Company in 1684. 407p. (bibl.) il. '33 N. Y., Oxford 4.75
- Allen, "Stookie"** **Bi**
 Men of daring. 86p. il. O '33 N. Y., Cupples & Leon bds., .50
- Almack, John Conrad, ed.**
 Modern school administration; its problems and progress. 392p. (bibl. footnotes) front (por.), diags. O (Riverside textb'ks in educ.) [c. '33] Bost., Houghton 2.50
 A collection of articles by leading educators on the important principles of school administration, compiled in honor of the distinguished professor of education, Ellwood P. Cubberley.
- Applied electricity; rev. ed.; 10 v.** 3062p. (bibls.) il., diags. O '33 Chic., Amer. Technical Soc. 29.80
 lea. cl., 29.80
- Bailey, S. H.**
 International studies in Great Britain [education]. 140p. O '33 N. Y., Oxford 1.75
- Baird, Frieda and Benner, Claude** **Ec**
 Ten years of federal intermediate credits. 416p. D (Inst. of Economics ser.) '33 Wash., D. C., Brookings Inst. 2.75
- Baldwin, Faith {Mrs. Hugh Hamlin Cuthrell}** **Fi**
 District nurse. 310p. D (Popular copyrights) [c. '32] N. Y. [Grosset] .75
- Bartlett, Virginia Stivers** **Fi**
 Mistress of Monterey. 320p. (2p. bibl.) map D [c. '33] Ind., Bobbs-Merrill 2.00
 The story of a priest, a soldier and a woman in 18th century California.
- Bennet, Robert Ames** **Fi**
 Caught in the wild. 305p. D (Copyright fiction) [c. '32] N. Y., Burt .75
- Benson, Stella {Mrs. J. C. O'Gorman Anderson} and Savine, Count Nicolas de Toulouse Lautrec de**
 Pull devil, pull baker. 289p. O c. N. Y., Harper 2.50
 The extraordinary adventures around the world of the Count de Savine, soldier-of-fortune, as told in the Baker Count's own words, with comments and observations by the Devil Benson.
- Bentley, Phyllis Eleanor** **Fi**
 Carr: being the biography of Philip Joseph Carr, manufacturer of the village of Carr Foot, in the West Riding of Yorkshire, written by his granddaughter, Mary Elizabeth Carr. 413p. D '33 N. Y., Macmillan 2.00
 An early novel, never before published in America, by the author of "Inheritance."
- Biggers, Earl Derr** **Fi**
 Keeper of the keys; a Charlie Chan story. 307p. D (Popular copyrights) [c. '32] [N. Y., Grosset] .75
- Bindloss, Harold** **Fi**
 The border trail. 318p. D (Popular copyrights) [c. '31] N. Y. [Grosset] .75

THIS LIST aims to be a complete and accurate record of American book publication. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place, not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from the title-page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case the word "apply" is used. When not specified the binding is "cloth."

Imprint date or copyright date is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus: [n. d.].

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q (4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo: 15 cm.); sq., obl., nar., designate square, oblong, narrow.

★ indicates a translation from a foreign language, a key used at the request of the International Institute of Intellectual Cooperation of the League of Nations.

Bissell, Frederick Olds, jr.

Fielding's theory of the novel. 93p. (3p. bibl.) O (Cornell studies in English, v. 22) '33 Ithaca, N. Y., Cornell Univ. Press. 1.00

Boggs, Tom

Millionaire playboy; a delirious and true extravaganza of inheriting a fortune and squandering it. 292p. D c. N. Y., Vanguard 2.00

The story of Robert Clairmont who inherited a half million dollars, and spent it, in company with the author, during the boom days.

Bower, B. M., pseud. [Mrs. Bertha Muzzy Sinclair-Cowan] Fi

B. M. Bower's big book of western stories. 852p. il. D [c. '04-'10] N. Y., Grosset 1.00

Containing "The Lure of the Dim Trails," "The Happy Family," "Her Prairie Knight" and "Rowdy of the Cross L."

Brand, Max

The longhorn feud. 286p. D '33, c. '32, '33 N. Y., Dodd, Mead 2.00

A western tale about a feud in the cattle country.

Twenty notches. 277p. D (Copyright fiction) [c. '31, '32] N. Y., Burt .75

Breckinridge, Sophonisba Preston

Women in the twentieth century; a study of their political, social and economic activities. 375p. (bibl. footnotes) O (Recent social trends monographs) c. N. Y., McGraw-Hill 4.00

Brown, Edwin J.

Everyday problems in classroom management; a case and problem book. 321p. (bibl.) diagr. D (Riverside textb'ks in educ.) [c. '33] Bost., Houghton 1.80

Burkitt, Miles Crawford

The old stone age; a study of palaeolithic times. 268p. (4p. bibl.) il. (col. front.), map, diagrs. D '33 N. Y., Macmillan 2.50

Butler, Samuel

Alps and sanctuaries. 335p. il., maps D (Life and letters ser.) '33 N. Y., Peter Smith 2.00

Cannon, Mary Antoinette and Klein, Philip, eds.

Social case work; an outline for teaching, with annotated case records and sample course syllabi. 633p. O (N. Y. School of Social Work pub'n) c. N. Y., Columbia Univ. Press 5.00

Carey, Basil

Secret voyage. 312p. D [c. '33] N. Y., King 2.00

Romance, adventure and murder in the South Pacific.

Carmichael, Amy Wilson

Gold cord; the story of a Fellowship. 383p. il., map, diagr. O ['33] [N. Y., Macmillan] 2.75

Baker, Robert Nicholson Scott and Farrell, William E.
Principles of the basic mechanisms; an elementary text book. 136p. il., diagrs. O '33 Annapolis, Md., U. S. Naval Inst. 2.75

Bitter, F. W. and Zelle, A.

No more war on foreign investments; a Kellogg pact for private property. 86p. O '33 Phil., Dorrance pap., .75

Boogher, Elbert Willis Griffin

Secondary education in Georgia 1732-1858. 452p. (bibl.) O c. '33 Merchantville, N. J., Author 3.50

An account of Dohnavur Fellowship, a group of Indian and European men and women who carry on missionary work in the village of Dohnavur in the south of India.

Carr, Joseph Baker

Death whispers. 301p. D c. N. Y., Viking 2.00
A story of mystery and murder in the weird New England mansion of one of the world's wealthiest men, which introduces a new type of detective, Occola Archer.

Carrington, C. E. and Jackson, J. Hampden Hi

A history of England. 821p. il., maps D ['33] [N. Y., Macmillan] 2.00
For secondary schools.

Cennini, Cennino D'Andrea

Il libro dell'arte; [v. 2], The craftsman's handbook; tr. from the Italian by Daniel V. Thompson, jr. 169p. (bibl. footnotes) il. O (Louis Stern Memorial Fund pub'n) c. New Haven, Conn., Yale 2.00

Chapman, Maristan, pseud. [Mary and John Stanton Higham Chapman] Fi

The weather tree. 298p. D (Popular copyrights) [c. '32] N. Y. [Grosset] .75

Chubb, Mrs. Edith Taft and Johnson, Laurence B.

How's your 1933 Culbertson? an easy way to better contract. 128p. D c. N. Y., Bridge World 1.00

Clover, Sam T.

King Hal's fifth wife. 328p. il. (col. front.) D c. Los Angeles, Saturday Night Pub. Co. 2.00
A novel, based upon the life of Katharine Howard, wife of King Henry VIII.

Colver, Mrs. Alice Mary Ross

Modern madonna. 273p. D (Copyright fiction) [c. '32] N. Y., Burt .75

[Committee on Home Office Buildings]

Life insurance home office buildings; a study of the problems of building construction. 156p. (bibl.) il., diagrs. Q c. '33 Ft. Wayne, Ind., Life Office Management Ass'n, Box 1110 5.00

Consitt, Frances

The London Weavers' Company; v. 1, From the twelfth century to the close of the sixteenth century. 349p. O '33 N. Y., Oxford 8.00

Corelli, Marie [Minnie Mackay]

The life everlasting; a reality of romance. 439p. D (Copyright fiction) [c. '11] N. Y., Burt .75

Courtney, Janet E.

Country women in council; the English and Scottish Women's Institutes with chapters on the movement in the Dominions and on Townswomen's Guilds. 192p. D '33 N. Y., Oxford 1.25

Bull, Rev. George

The function of the Catholic college. 11p. S [c. '33] N. Y., America Press pap., .05

Chaffee, E. Leon

Theory of thermionic vacuum tubes; fundamentals—amplifiers—detectors. 652p. il. O (Electrical engineering texts) '33 N. Y., McGraw-Hill 6.00

Clark, A. J., M.D.

The mode of action of drugs on cells. 305p. diagrs. O (Wm. Wood pub'n) '33 Balt., Williams & Wilkins 6.25

Cowdray, Charlotte

Wasted womanhood, together with a biography of the author by Marguerite Bennell. 198p. front. (por.) D ['33] Metuchen, N. J., Charles F. Heartman, 612 Middlesex Ave. lea. cl., 1.50

The author believes that women of today are sacrificing their true careers as mothers in order to compete with men, along educational lines particularly.

Dark, Sidney

Five deans. 255p. il. D (Life and letters ser.) '33 N. Y., Peter Smith 2.00

De Leeuw, Hendrik

Cities of sin. 297p. D c. N. Y., Smith & Haas 2.75

An account of the traffic in women in the Orient and its relation with the commerce in opium and other drugs, based on investigation and study.

Dickerson, Roy Ernest

Growing into manhood. 107p. (bibl. footnotes) front. diags. D c. N. Y., Ass'n Press 1.00

Helpful advice to young boys on the problems of sex, proper habits of sleep, diet, exercise, etc.

Duffy, Ben and Powel, Harford Willing Hare, comps.

The world's greatest ninety-nine days. no p. il., diags. D c. N. Y., Harper .99

Reproductions of American newspaper headlines, news items and cartoons from February 14 through May 23, 1933.

Eberhardt, Walter F.

A dagger in the dark. 311p. D (Popular copyrights) [c. '32] N. Y. [Grosset] .75

Elton, Godfrey

England arise! [labor movement]. 286p. (bibl.) il. D '33 N. Y., Peter Smith 3.50

Erasmus, Desiderius

In praise of folly. 223p. il. S (Sesame lib.) '33 N. Y., Peter Smith 1.00

Eulenspiegel, Till

Till Eulenspiegels lustige Streiche; ed. by Frederick Betz; new-type reader. 194p. il. D (Heath's modern lang. ser.) [c. '33] Bost., Heath 1.20

Fairfax, Virginia

The trail of the gypsy eight. 256p. front. D (Girl Scouts mystery ser.) [c. '33] N. Y., Burt .50

Farjeon, Eleanor

Ladybrook. 310p. D (Popular copyrights) [c. '31] N. Y. [Grosset] .75

Faulkner, William

Sartoris. 380p. D (Popular copyrights) [c. '29] N. Y., Grosset .75

Fielding, Archibald

The wedding-chest mystery. 313p. D [n. d.] N. Y., Burt .75

Fishes, insects and reptiles; the lower vertebrates and the invertebrates; a selection of articles

Davis, Michael M.

Trends and programs in medical care. 16p. O ['33] [Chic., Julius Rosenwald Fund] pap., gratis

Douglas, A. C.

The physical mechanism of the human mind. 268p. il. O (Wm. Wood pub'n) '33 Balt., Williams & Wilkins 5.25

Evers, Norman

The chemistry of drugs; new ed. 256p. il. O '33 N. Y., Van Nostrand 9.00

from the new 14th ed. of the Encyclopedia Britannica. 284p. (bibls.) il. (pt. col.) Q (Britannica b'klets) [c. '33] N. Y., Encyclopaedia Britannica 3.00

Fiske, Dwight

Without music; foreword by Robert Benchley; il. by Scott Wilson; lim., numbered, signed ed. 192p. Q c. N. Y., Chatham Press, 118 W. 78th St. 3.50

Poems satirizing modern life, by a well-known night-club entertainer. A gramophone record made by the author accompanies the book.

Flaccus, Kimball, ed.

Orozco at Dartmouth; a symposium; lim. ed. 18p. il. S (Arts chapb'ks, no. 4) '33 Hanover, N. H., Arts Press pap., 1.00

Fletcher, Joseph Smith

Murder of the only witness. 294p. D c. N. Y., Knopf 2.00

Chaney and Camberwell were called in by Lord Ellingshurst to help in solving the mystery of the missing Ellingshurst diamonds, reputed to be worth fifty thousand pounds.

Foakes-Jackson, F. J.

The life of St. Paul. 347p. maps D (Life and letters ser.) '33 N. Y., Peter Smith 2.00

Frome, David, pseud.

The man from Scotland Yard. 284p. D (Popular copyrights) [c. '32] N. Y., Grosset .75

Gluck, Sinclair

The dragon in harness. 298p. D (Copyright fiction) [c. '25] N. Y. [Burt] .75

Gover, John Eric Bruce and others

The place-names of Northamptonshire. 363p. O (Eng. Place-Name Soc. v. 10) '33 [N. Y., Macmillan] 4.75

Gruenther, Alfred M.

Duplicate contract complete; a guide to playing in and conducting all duplicate bridge contests. 345p. diags. O c. N. Y., Bridge World lea. cl., 3.00

Guilfoyle, James H.

On the trail of the forgotten man; a journal of the Roosevelt presidential campaign. 227p. il. D c. Bost., Peabody Master Printers, 47 Portland St. 2.00
A record of the presidential campaign of 1932 and of the part Mayor Curley of Boston played in the nomination and election of Franklin D. Roosevelt.

Hancock, Arthur Stanley

Essentials of correct English. 559p. D [c. '33] N. Y., Appleton-Century, 35 W. 32nd St. 1.48

Harmaja, Leo

Effects of the war on economic and social life in Finland. 135p. O (Economic and social hist. of World War: translated and abridged ser.) c. New Haven, Conn., Yale 2.00

Fine, Joseph, M.D.

Filterable virus diseases in man. 152p. D (Wm. Wood pub'n) '33 Balt., Williams & Wilkins 2.25

Fowler, William F.

Fishermen and fish; a sequel to For America, an interpretation and plan. 103p. S [c. '33] Lynbrook, N. Y., Author pap., apply

Guy, John, M.D. and Linklater, G. J. I., M.D.

Hygiene for nurses; 2nd ed. 222p. il. D (Wm. Wood pub'n) '33 Balt., Williams & Wilkins 2.00

- Hartshorne, Hugh and others** **Re**
Standards and trends in religious education. 245p.
(4p. bibl.) diagrs. O (Yale studies in religious
educ., 9) c. New Haven, Conn., Yale 2.00
A study of the trends in religious teaching in church
schools and American colleges.
- Hay, Ian, pseud. [John Hay Beith, Junior sub,
pseud.]** **Fi**
The midshipmaid; the tale of a naval manoeuvre.
266p. D c. Bost., Houghton 2.00
The romance of Celia, daughter of Sir Percy New-
biggin who was investigating the costs of His Britannic
Majesty's Navy and who had asked the Commander to
shield Celia from the attentions of the naval officers.
- Henry, Harriet** **Fi**
The rakish halo. 302p. D (Popular copyrights)
[c. '32] N. Y. [Grosset] .75
- Herrick, Robert** **Fi**
Sometime. 338p. D [c. '33] N. Y., Farrar &
Rinehart 2.50
From a new Utopia situated in Africa, a group of
people return to America to visit the ruins of a civiliza-
tion that had been destroyed.
- Hill, Mrs. Grace Livingston [Marcia Mac-
donald, pseud.]** **Fi**
Matched pearls. 320p. D [c. '33] Phil., Lip-
pincott 2.00
As had been promised her, Connie received a string
of matched pearls on the day she joined the church,
and then was afraid of the opinion the man she loved
would have of such a bargain.
- Hincks, Edward** **Bi**
Edward Hincks; a selection from his correspond-
ence, with a memoir by E. F. Davidson. 281p. O
'33 N. Y., Oxford 5.00
- Holman, Richard M. and Robbins, Wilfred W.** **Sc**
Elements of botany; 2nd ed. 404p. il. O '33
N. Y., Wiley 2.75
- Jackson, Frederick J.** **Fi**
Risky rustling. 300p. D c. N. Y., Dial Press 2.00
A lively western story.
- Jepson, Selwyn; Leroux, Gaston** **Fi**
Jepson-Leroux big book of mystery stories. 1000p.
D [c. '08-'27] N. Y., Grosset 1.00
Containing "The Death Gong" by Selwyn Jepson
and "The Mystery of the Yellow Room" and "The
Perfume of the Lady in Black" by Gaston Leroux.
- Keith, Carlos** **Fi**
A laughing woman. 313p. il. D [c. '33] N. Y.,
Vanguard 2.50
The experiences of some ladies of easy virtue in New
York during the depression.
- Hall, B. Gertrude**
What about God? "What shall I teach my child
about God?" 20p. D [c. '33] Los Angeles, De Vorss
& Co. pap., .25
- Harrington, Mark Raymond**
Gypsum Cave, Nevada; report of the second Sessions
Expedition. 206p. (bibl. footnotes) il. (col. front.),
maps, diagrs. Q (Southwest Mus. papers, no. 8) '33
Los Angeles, Southwest Mus., Highland Park
pap., 2.50
- Hartman, W. A.**
State land-settlement problems and policies in the
United States. 88p. (3p. bibl.) maps, diagr. O
(U. S. Dept. of Agri. technical bull. no. 357) '33
Wash., D. C., Gov't Pr. Off.; Sup't of Doc. pap., .10
- Kelly, Eleanor Mercein (Mrs. Robert Morrow
Kelly)** **Fi**
Nacio; his affairs. 329p. il. D (Popular copy-
rights) [c. '31] N. Y. [Grosset] .75
- King, Frank** **Fi**
Frank King's big book of mystery stories. 947p.
D [c. '29, '30] N. Y., Grosset 1.00
Containing "The Ghoul," "The Owl" and "Terror
at Staups House."
- Kirkpatrick, Sidney D., ed.**
Twenty-five years of chemical engineering prog-
ress; silver anniversary volume of the American
Institute of Chemical Engineers. 373p. il. O '33
N. Y., Van Nostrand 4.00
- Kowalewski, Edmond** **Po**
"Deaf walls," poems. 171p. O [c. '33] Phil.,
Symphonist Press, 2323 Wharton Sq. bds., 2.00
- Laughlin, Clara Elizabeth** **Tr**
So you're going to France! and if I were going
with you these are the things I'd invite you to do;
3rd ed. 641p. il. S '33, c. '27, '32 Bost., Houghton
3.50
- Lawrence, David Herbert [Lawrence H. Davi-
son, pseud.]** **Fi**
Aaron's rod. 347p. D (Novels of distinction)
[c. '22] [N. Y.] Grosset 1.00
- Leibert, Julius A.** **Re**
Facing the sun. 191p. O [c. '33] Los Angeles,
De Vorss & Co. 2.50
Inspirational essays by a Rabbi.
- Lindley-Jones, A. H.** **Sp**
Motor boating for all; a practical handbook on
the construction, equipment and navigation of
motor boats and small cruisers. 150p. il. D '33
N. Y., Spon & Chamberlain 1.25
- Locke, Alain Le Roy**
The Negro in America. 64p. (bibl.) S (Reading
with a purpose no. 68) c. Chic., Amer. Lib. Ass'n
.50; pap., .35
- Loring, Mrs. Emilie Baker [Josephine Story,
pseud.]** **Fi**
Hilltops clear. 319p. D [c. '33] Phil., Penn
2.00
Prudence Schuyler begins a new life for herself and
her brother on the Maine farm she had inherited, and
tries to steel her heart against her nearest neighbor,
Rodney Gerard, a wealthy bachelor.
- Luce, Stephen Bleeker**
Corpus vasorum antiquorum: Providence, no. 1
[archaeology]. 81p. il. (pt. col.) F '33 Cambridge,
Mass., Harvard 3.00, portfolio
- Hutchison, Robert, M.D.**
The elements of medical treatment; 2nd ed. 104p.
D (Wm. Wood pub'n) '33 Balt., Williams & Wilkins
2.00
- Kronfeld, Rudolf**
Histopathology of the teeth and their surrounding
structures. 479p. (bibls.) il. O '33 Phil., Lea &
Febiger 7.00
- Lipscomb, F. Martin**
Diseases of old age. 480p. O (Wm. Wood pub'n) '33
Balt., Williams & Wilkins 4.50
- Marshall, Leon C.**
The improvement of divorce statistics in Ohio. 43p.
O (J. H. Univ., Inst. of Law study of judicial admin-
istration in Ohio, bull. no. 12) '33 Balt., Johns
Hopkins Press pap., .50

MacLeish, Archibald **Po**
 Frescoes for Mr. Rockefeller's city. 28p. D (John Day pamphlets no. 29) [c. '33] N. Y., John Day pap., .25

Six new poems by the man who was recently awarded the Pulitzer poetry prize.

Marshall, Edison **Fi**
 The deputy at Snow Mountain. 284p. D (Copyright fiction) [c. '31, '32] N. Y., Burt .75

Martin, Alfred Wilhelm **Bi**
 Great moral leaders. 128p. front. (por.) D '33 N. Y., Internat'l Press, 121 Varick St. 1.50

Mayo, Margaret [Lillian Clatten] **Dr**
 Polly of the circus; a comedy-drama in three acts; ed. by Nathaniel Edward Reeid. 98p. S (Longmans' play ser.) c. N. Y., Longmans pap., .75

Miller, Mrs. Elizabeth York **Fi**
 Temporary wife. 250p. D (Copyright fiction) [c. '32] N. Y., Burt .75

Mills, Lennox A. **Hi**
 Ceylon under British rule, 1795-1932; with an account of the East India Company's embassies to Kandy, 1762-1795. 317p. (bibl.) map O '33 N. Y., Oxford 4.25

Miln, Mrs. Louise Jordan **Fi**
 Ann Zu-zan; a Chinese love story. 341p. D (Copyright fiction) [c. '32] N. Y., Burt .75

Miner, Leroy M. S.
 The new dentistry; a phase of preventive medicine. 211p. '33 Cambridge, Mass., Harvard 2.00

Montgomery, Lucy Maud [Mrs. Evan Mac-Donald] **Fi**
 A tangled web. 324p. D (Copyright fiction) [c. '31] N. Y., Burt .75

Moody, Minnie Hite **Fi**
 Once again in Chicago. 268p. D [c. '33] N. Y., King 2.00
 Henry and Mattie, who had been youthful lovers at the Columbian Exposition in Chicago in 1893 and then gone their separate ways with marriage, children and grand-children, are reunited for a few days at the present World's Fair.

Moore, John Bassett, ed. **Hi**
 International adjudications—ancient and modern; modern ser., v. 5. 517p. O '33 N. Y., Oxford 2.50

Moscow trial of wreckers (The); charged with wrecking activities at power stations in the Soviet Union [official verbatim report of trial]; 3 v. 804p. D '33 N. Y., Amkniga Corp., 258 5th Ave. 2.75

O'Mara, Patrick **Bi**
 The autobiography of a Liverpool Irish slummy. 307p. O c. N. Y., Vanguard 2.50

Martin, Paul S.
 Archaeology of North America. 130p. (8p. bibl.) il., map, diagrs. D (Field Mus. Dept. of Anthropology, guide pt. 2) '33 Chic., Field Mus. pap., .50

Moore, Harris W.
 Chip carving; rev. ed. 40p. il. O [c. '33] Peoria, Ill., Manual Arts Press pap., .75

Parker, Linette Althana
 Materia medica and therapeutics; a text-book for nurses; 5th ed., rev. 379p. il. (pt. col.), diagrs. D (Nurses text b'k ser.) '33 Phil., Lea & Febiger 2.50

Pritchard, John H.
 Isometric and orthographic drawing; a text-book for

The early life of a boy raised in the worst slums of Liverpool, through his war experiences and his arrival in the United States as a stowaway.

Pedler, Margaret Bass [Mrs. W. G. Q. Pedler] **Fi**

Desert sand. 318p. D (Popular copyrights) [c. '32] [N. Y., Grosset] .75

Pertwee, Roland **Fi**
 Royal heritage. 301p. D (Popular copyrights) [c. '31] N. Y., Grosset .75

Pickering, Ernest
 Architectural design. 311p. Q '33 N. Y., Wiley 6.50

Plum, Mary **Fi**
 Dead man's secret. 312p. diagrs. D (Popular copyrights) [c. '31] N. Y., Grosset .75

Potter, Stephen
 D. H. Lawrence. 159p. D '33 N. Y., Peter Smith 1.00

Prasad, Ganesh
 Some great mathematicians of the nineteenth century; v. 1. 347p. il. (pors.) D '33 N. Y., G. E. Stechert 1.50

Rector, George
 a la Rector. 110p. il. (col.) O [c. '33] [Chic., Great Atlantic & Pacific Tea Co., Century of Progress Exposition] bds., .50
 Recipes and anecdotes by George Rector, formerly proprietor of the famous New York restaurant.

Richards, Milton **Ju**
 Dick Kent, Mounted Police deputy. 256p. front. D (Boys of the Royal Mounted Police ser.) [c. '33] N. Y., Burt .50

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 Dick Kent's mysterious mission. 253p. front. D (Boys of the Royal Mounted Police ser.) [c. '33] N. Y., Burt .50

Richmond, Admiral Sir H. W.
 Naval training. 148p. D '33 N. Y., Oxford 2.00

Riddell, Mrs. Florence **Fi**
 Kismet in Kenya. 319p. D (Copyright fiction) [c. '32] N. Y., Burt .75

Robbins, Harry Wolcott and Parker, Roscoe Edward
 Advanced exposition. 388p. D '33 N. Y., Prentice-Hall 2.25

Robinson, William Josephus, M.D.
 The law against abortion; its perniciousness demonstrated and its repeal demanded. 123p. O c. N. Y., Eugenics Pub. Co. 2.00

marine and power engineers. 132p. diagrs. Q '33 [N. Y., Longmans] 4.50

Reigner, Charles Gottshall
 Using punctuation marks. 92p. Q [c. '33] Balt., H. M. Rowe Co. pap., .40

Richardson, R. S.
 Hydrocarbon bands in the solar spectrum. 17p. (bibl. footnotes) diagr. O (Contribs. from Mt. Wilson Observatory no. 466) '33 Wash., D. C., Carnegie Inst. pap., apply

Roantree, William F. and Taylor, Mary S.
 Answers to exercises in An arithmetic for teachers; rev. ed. 9p. S '33 N. Y., Macmillan pap., gratis

Rockey, Howard [Ronald Bryce, Oliver Pan-bourne, pseud.] **Fi**
Shattered dreams; a love romance. 301p. D [c. '33] N. Y., Burt .75
Bob and Beatrice discover that marriage is not all smooth sailing.

Rolland, Romain

Beethoven. 244p. (bibl.) il. S (Lib. of music and musicians) '33 N. Y., Peter Smith 1.75

Handel. 20p. (bibl.) il. S (Lib. of music and musicians) '33 N. Y., Peter Smith 1.75

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Musicians of today. 324p. S (Musician's b'kshelf) '33 N. Y., Peter Smith 1.75

Mu
Some musicians of former days. 172p. S (Musician's b'kshelf) '33 N. Y., Peter Smith 1.75

Ross, Ishbel **Fi**

Marriage in Gotham. 351p. D c. N. Y., Harper 2.00

The formerly peaceful home of a New York architect becomes the center of a divorce court *cause célèbre*.

Ruck, Berta [Mrs. George Oliver] **Fi**

Change here for happiness. 317p. D c. N. Y., Dodd, Mead 2.00

The romance of an English girl whose luck suddenly changed for the better and for happiness.

Ryan, Marah Ellis Martin [Mrs. S. Erwin Ryan, Ellis Martin, pseud.] **Fi**

Told in the hills; a novel. 362p. il. D (Popular copyrights) [c. '91, '05] N. Y., Grosset .75

Sanders, Charles Wesley **Fi**

C. W. Sanders' big book of western stories. 920p. D [c. '25-'27] N. Y., Grosset 1.00

Containing "The Crimson Trail," "Trouble Range" and "The Avenger."

Segal, Robert **Ec**

Triopoly—or class war? 217p. (bibl. footnotes) D [c. '33] N. Y., Duffield & Green 2.00

A plan for economic recovery involving a franchise of industry by the government, affording protection to consumers, labor and investors.

Semple, Ellen Churchill **Hi**

American history and its geographic conditions; rev. by Clarence Fielden Jones and the author. 551p. (bibls.) maps (pt. col.) D [c. '33] Bost., Houghton 3.00

Rose Research

Lymphadenoma. 140p. il. (pt. col.) Q (Wm. Wood pub'n) '33 Balt., Williams & Wilkins 7.25

Soifer, Margaret K.

Pandora and the box; a play in one act for children or marionettes. 15p. S (Furrow Press plays for children) [c. '33] B'klyn, N. Y., Furrow Press pap., .35

State board questions and answers for nurses; 11th ed., 1933 rev. 985p. O (Lippincott's nursing manuals) [c. '33] Phil., Lippincott 3.50

Stephens, Harold Montelle

Administrative tribunals and the rules of evidence. 138p. O (Harvard studies in administrative law, v. 3) '33 Cambridge, Mass., Harvard 2.50

Svensen, Carl L.

Machine drawing; 2nd ed. 248p. il. O '33 N. Y., Van Nostrand 2.25

Training in family social work agencies; report of the Committee on Training. 58p. (bibl.) O '33 N. Y., Family Welfare Ass'n of Amer. pap., .50

Turley, Henry Eyring

Chiropractic neurology compend. 159p. il. Q [c. '33] San Antonio, Author, 618 W. Myrtle St. 10.00

Shepard, Kathleen, pseud. **Fi**

Tomorrow's love. 285p. D [c. '33] N. Y., King 2.00

The story of Stephen Ashe whose wealth and its ensuing boredom caused him to turn from a happy marriage to a series of love affairs which brought disaster.

Smith, Mrs. White Mountain [Dama Margaret Smith]

Indian tribes of the Southwest. 151p. il., map D [c. '33] Stanford Univ., Cal., Stanford Univ. Press 1.50

How the Apaches, the Hopis, the Navajos, and other Indians live today—in Arizona and New Mexico.

Soule, Harold W., ed.

Heath German readings; elementary. 234p. D ['33, c. '32] Bost., Heath 1.20

Sparks, Sam, pseud. [Samuel William Frederick and Leslie Gordon McCabe]

Bible stories you've never heard [humor]. 59p. il. O [c. '33] Bost., Christopher 1.25

Sprigg, C. St. John **Fi**

Pass the body. 284p. D c. N. Y., Dial Press 2.00

A murder mystery in a London hotel, where a group of odd characters are assembled.

Stokes, Isaac Newton Phelps and Haskell, Daniel Carl

American historical prints; early views of American cities, etc., from the Phelps Stokes and other collections. 268p. il., maps, diagr. Q '33 N. Y., N. Y. Public Lib. 2.50

Detailed descriptions of the early American historical prints in the Phelps Stokes and other collections in the New York Public Library, with historical notes on some cities selected as having made the greatest contributions to the development of the Western Hemisphere.

Taft, Kendall Benard, and others, comps.

Contemporary opinion. 611p. O [c. '33] Bost., Houghton 2.00

Modern essays on controversial subjects, with exercises for the use of college freshmen.

Taylor, Morris P.

Common sense about machines and unemployment. 178p. D [c. '33] Phil., Winston 1.50

An examination of the problem of mechanization and unemployment and of the various remedies proposed for its solution.

Tyree, Lewis

An outline of chancery practice in New Jersey; 2nd ed. 389p. O '33 Newark, N. J., N. J. Law School Press buck., 5.75

Van Maanen, Adriaan

Investigations on proper motion; 18th paper: The proper motions of twenty-one planetary nebulae. 9p. O (Contribs. from Mt. Wilson Observatory no. 463) '33 Wash., D. C., Carnegie Inst. pap., apply

Watt, John Mitchell and Breyer-Brandwijk, Maria Gerdina

Medicinal and poisonous plants of southern Africa. 334p. il. (pt. col.) Q (Wm. Wood pub'n) '33 Balt., Williams & Wilkins 8.25

Weiner, Norbert

The Fourier integral, and certain of its applications. 212p. (bibl.) O '33 N. Y., Macmillan 3.25

White, William Alanson

Forty years of psychiatry. 154p. O (Nervous and mental disease monograph ser. no. 57) '33 Wash., D. C., Nervous & Mental Disease Pub. Co. bds., 3.00

Zyve, Claire

Progressive spelling workbook; complete for all grades. 30p. D '33 N. Y., Macmillan pap., .20

- Thackeray, William Makepeace** **Fi**
Vanity fair. 784p. front. S ['33] N. Y., Modern Lib. flex. cl., .95
- Theatre and motion pictures (The).** 104p. **Dr**
il. (pt. col.) Q (Britannica b'klets) '33 N. Y., Encyclopaedia Britannica 3.00
- Thorndike, Russell** **Fi**
The forbidden room. 309p. D c. N. Y., Dial Press 2.00
The mystery of the old manor near the mouth of the Thames.
- Thurston, Katherine Cecil Madden [Mrs. Ernest Temple Thurston]** **Fi**
The masquerader; a novel [photoplay ed.]. 327p. D (Popular copyrights) [c. '04, '32] N. Y., Grosset .75
- Told under the blue umbrella; new stories** **Ju**
for new children. 169p. il. (col. front.) O c. N. Y., Macmillan 2.00
Modern and realistic stories for small children selected by the Literature Committee of the Association for Childhood Education. A companion volume to "Told Under the Green Umbrella."
- Torr, John and Jackson, Maria** **Bi**
Letters of courtship between John Torr and Maria Jackson, 1838-1843; ed. by E. F. Carritt. 289p. D '33 N. Y., Oxford 2.50
- Trevor, Glen, pseud.** **Fi**
Was it murder? 257p. D (Harper sealed mystery) '33 N. Y., Harper 2.00
Colin Revell is called upon to investigate what seems to be the accidental death of one of the boys in his old school.
- Trommer, Caroline J. and Regan, Teresa A.**
Directing language power in the elementary school child. 509p. il. D '33 N. Y., Macmillan 2.00
- Van Vechten, Carl** **Mu**
The music of Spain. 172p. il. S (Lib. of music and musicians) '33 N. Y., Peter Smith 1.75
- Wallace, Edgar** **Fi**
When the gangs came to London. 312p. D (Copyright fiction) [c. '32] N. Y., Burt .75
- Wallas, Graham**
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BOOKMAKING

A MONTHLY DEPARTMENT

School Book Design

JOHN BENBOW

Head of the Manufacturing Department of Longmans, Green & Co.

With all the increased discussion of trade book production in its aesthetic aspects the subject of the basic text-book has often been referred to and passed by. Designers in publishing houses and printing plants have always felt that they had little to say about the format of the elementary and high school text-book, as the style seemed to be set by the opinions of educators as reported by competitive sales departments. On the other hand, the college text-book field has been an increasingly experimental one—as instanced by the output of educational departments such as those of Harper, Longmans, Harcourt, Long & Smith, Crofts, and others. Here the general principles of type design, page margin and format, worked out for the

best books of all times, have been applied to their production.

It seems very likely, with this progress brought about, that the next field of typographic experiment will be the basic text-books, though the publisher and designer appreciate the imponderable mass of opinion which solidifies itself in the purchasing departments of schools, making experiment more difficult.

This article may have the effect of placing before educators some sense of their responsibility and of presenting to publishing houses the point of view of designers desirous of applying the best taste in the bookmaking industries to this great field of popular text-books. Ed.

IT HAS BEEN INGENUOUSLY suggested that the barrenness of design in school books, and often their brutal ugliness, has cost the book industry millions of potential customers—that dull looking text-books have bred in school children a disgust for reading. Whether or not it is true, we do know that in spite of the admirable work of educators and the widespread schooling of our children, fewer books per capita are bought in the United States than one would expect in a literate and alert population.

Many excuses are offered for the bleak and distressing appearance of school books. Some say that they are sold at such a low price that the designer has no opportunity to add beauty to them. While it is true that much of the money spent in making the school book has to go into strong paper and strong binding (and some useless gadgets which look like strength), we believe that books can be beautiful in spite of low cost. It costs no more to produce an harmonious type page than an ugly one, or to use a pleasing cover design on a good color of cloth than a hideous design on a horrid cloth.

Others say that no one except the designer himself is interested in producing good-looking school books. We fear that this is nearer the truth. Those who select books for a school are more interested in the content of the book as a vehicle for teaching than they are in its content of beauty or harmony. They would be right in this view even if the teaching content had necessarily to exclude the other qualities—but it hasn't.

Those who "sell" the books to the schools are little interested in the appearance of the school book except as it has some outward "sales appeal." They are keenly interested to boast that it is stronger than its competing book, or that it has a [worthless] headband or [equally worthless] tapes, to which they will point with pride; or that it has some colored pictures, or that they can sell it cheaper than their opposite number. Therefore school books too often "just happen." Some houses turn the author and printer loose together, to settle the typography of their books, and the result shows only too clearly what happened. We still see new text-books set in types which have no distinction, pages which are not well proportioned, and margins which are worse; whole books which lack any hint of grace or "in-

itation" to read; text well printed on good paper and stoutly bound, but covered with a cloth that takes one back to the days of General Grant, of a color that is deadly in our color-conscious world today, and stamped with a design and lettering both unworthy of a first-year student in a grammar school course of design. Who has not seen such books produced by the carload, and who would ever lift the covers except on compulsion?

In trade books the designer is frequently given a free hand and encouragement—to the great improvement of our books for adult reading. In college texts increasing attention is given to design. But the public school text is still under the hand of the Philistine.

While we are particularly concerned here with the design of text-books, it may be said that there are very many text-books which are written in a language so dull and lifeless that they are not worth a good typographic design. If the writers of text-books were people of broad enough culture outside their own subjects to write with charm as well as authority, a demand would automatically rise to dress their thoughts in an equally attractive typographical style. It must not be forgotten that the most beautiful books ever produced were done under the artists' urge to clothe the beauties of classic thought in a manner worthy of the subject.

It cannot be denied that good design in trade books and college books is appreciated by readers. It will not materially increase the sale of a worthless book, but even in a mediocre book it will attract the reader, and in a good book it will add much to his pleasure in reading. An exotic typographical style would be out of place in text-books; the designer should use restraint and purity of style in order to form the taste of young students. He can try his experiments in modernism and advanced modes of typography on the grownups in trade books. Perhaps some day soon a text-book publisher with vision will attempt to issue books for the lower schools as beautiful as Aldines—they need not cost him any more than the books now in use.

Educators who pass upon text-books, and sometimes write them, may well consider the æsthetics of the material part of their work, for I think they realize that there are some intangibles which play a part in training the minds and characters of the young. Their

best work cannot be performed amid sordid and ugly surroundings. New school plants are made much more attractive—to the improvement of education. The influence of educators would have great weight if they aided the movement for better design in text-books by urging their publishers to pay more attention to this feature. They themselves cannot be expected to say how the result may be attained, for that is outside their sphere and experience, but their publishers can and should secure the services of book designers of recognized ability.

Unlike most suggestions for improvement this does not entail increased costs. At present the demands in the text-book field come from purchasing agents who deal merely with physical requirements, and these are by no means all well considered or sound in practice. From the purchasing agent's viewpoint a good book is one which will last forever and is sold for half its cost with free replacement of every copy damaged by accident.

The lack of attention to good design in text-books is not confined to the United States. While it is possible that there are some British text-books of artistic merit I have not seen them, but I have seen many which are no better and many that are little worse than our own. Continental text-books I know nothing about; but the few South American books which I have seen and which were manufactured in Germany, would rate rather lower in appearance than the American. All the circumstances of production and distribution of Continental text-books differ so much from our practice that we needn't consider them here. The printing which originates in Eastern Europe and Asia is generally of such a low order that we could not expect them to produce text-books on a superior level.

A review of the principal items in text-book production offers the means of criticizing existing practices and making suggestions for improvement. While many of the criticisms are based on my own personal prejudices I am sure I could produce support from a well-recognized designer or authority for every stricture, although it might not be possible to find one who would agree on every item in the bill.

Shape and size. Several centuries have bequeathed to us some "ideal" sizes and shapes for books—ideal because the proportions please the eye, the sizes please the hand

and suit the purpose. These ideal formats can be used for school books quite as well as dumpier, clumsier ones of which there are too many.

Paper. In general, text-books use a pretty good quality of paper—it is usually strong, with a good surface, and is in most cases of a natural color that is pleasing to and easy on the eye. It should be smooth but free from any glare or dazzle. The use of super-calendered paper has happily all but disappeared—we have never seen a case where its use has been desirable; the shine is certainly a strain on eyesight. Laid paper has been little used in text-books, but in some cases it might well be revived for its pleasing effect.

Type. This is a controversial subject and a matter of taste. We should welcome the complete disappearance from text-books (and other books) of such ugly faces as the so-called Moderns: DeVenne, linotype Modern No. 1, 2, 9, 13, 19, 21, monotype Modern No. 5, 8, and 34; Franklin, Ronaldson, Century and other dull pedestrian faces such as linotype old style No. 1, 3, 7, and monotype old style No. 15, 21, and 31. And why can we not dump all bold face into the hell box? It serves no good purpose and no designer of note uses it. In general, Scotch does not appeal to us as a text-book type. Cheltenham, the worst face ever produced, should be destroyed to the last matrix—Stanley Morison calls it "America's most pestiferous contribution to typography." Both the Linotype and Monotype Companies have produced (and resurrected) some beautiful and distinctive type faces of late years, which deserve to be used on the rising generations in our schools to develop a taste for good typography. Caslon is a grand old face, especially monotype 337 (the best of the modern machine Caslons). We don't like linotype Caslon, but their Caslon Old Face is good if the f-logotypes are employed and the quotation marks changed. Nor do we like their Original Old Style—a purely personal dislike. For some uses, Baskerville, either linotype or monotype, would be most appropriate. Garamond and Granjon are quite suitable—they have good weight, they wear well on the press, and they are very readable, besides having a certain grace. Estienne is excellent for some purposes, particularly poetry. And the recently announced Janson is a very fine addition. Bodoni for text-books we do not recom-

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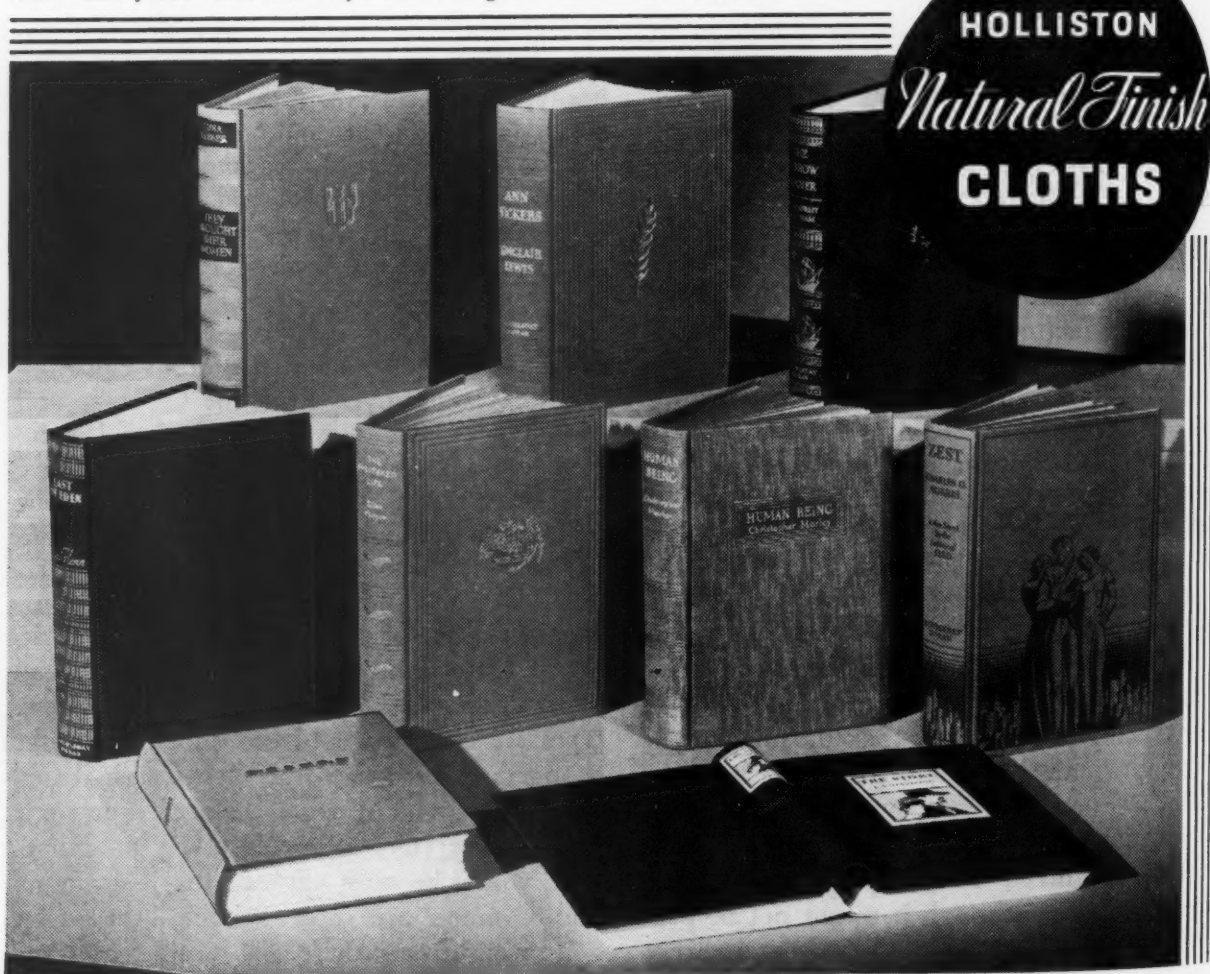
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mend because its graceful sharpness would soon show wear under long runs. If used, we should prefer the monotype 175 to the linotype Bodoni Book, because of its better design and stronger color.

Perhaps some day we shall have easily available such types as the English monotype Garamond 156 and 174, Fournier 185, Centaur and Arrighi 252, Bembo 270. But even without them we have an ample choice of good faces to improve our school books if properly used.

The thought of setting a whole book in italic would cause some consternation, but an anthology of verse set in Blado is easier to read than some of the thin moderns. We admire it in sixteenth-century printing and it is really not hard to read. But for text-books I shall not press the point.

Margins. Why should not the child's eye be pleased and trained to like proper margins such as we see in adult books? The only half-way sound argument we have ever heard against it is that their dirty hands would soon foul these fair margins. Then let them wash, or else supply clean books when the books become filthy from use—millions of school books now in use are too foul to light the fire with. I should not advocate the "generous" margins of the better trade books; properly proportioned margins, even if small, should be demanded.

Presswork. There is little to quarrel with in this field, for presswork is now the only aspect of the text-book which exhibits any of the printer's craftsmanship.

Illustration. Illustrations in text-books range from mediocre to rather poor. Plenty of money has been spent on them, whether they are in line, half-tone, or in color process. Too many are "pretty," or "wooden," or amateurish in drawing. The same amount of money, or less, would often secure far better drawing if a capable artist were commissioned. This is a discussion of typographical treatment, but we can't refrain from criticizing much of the present type of illustration which, if retained, would ruin the typography of a Rogers or an Updike.

Binding. Text-books are usually sturdily bound. It is too bad that some of them have to be side-stitched for this makes a clumsy, unhandy book. About the only chance for the designer's influence to appear is in the lettering and decoration on the cover and in the material (and its color) used for the

cover. The lettering is often mediocre, and sometimes bad; the decoration frequently of an amateurish order, the material usually a starch-filled book cloth with or without a pattern, and the color sometimes good, too often drab and uninteresting. The lettering on the covers can be easily improved—if one lacks the services of a good letterer (and they are scarcer than you would believe) we have at least many fine letter forms in type which can be used as a model for the brass stamps. If a design must be used, a good designer should be commissioned to make one. In materials for covers, there is some limitation because the material must be strong, it should be impervious to moisture, its color should be pleasing, and it should not easily show dirt or retain it. The manufacturers of book cloth are making progress in new types of materials, and some of them are ready for use. The colors are good, bad, and indifferent, but the designer has some good lines from which to choose.

Finally, as in designing any book, the text-book must be conceived as an harmonious whole. But equally important is a design with its purpose in mind. A speller, an arithmetic, or a grammar will be planned in a different manner from a history, a reader, a civics book, or an anthology. Its frequency and manner of use will be considered, and these will affect the shape, type, paper, and binding. A serious and able designer might conceivably aid the work of the educator by making his work clearer or more easily assimilated visually—or an unskilled one might obscure it and make harder the pupil's task. What we plead for is an opportunity for the book designer to aid the work of elementary education by better and more inviting presentation of the tools of this education.

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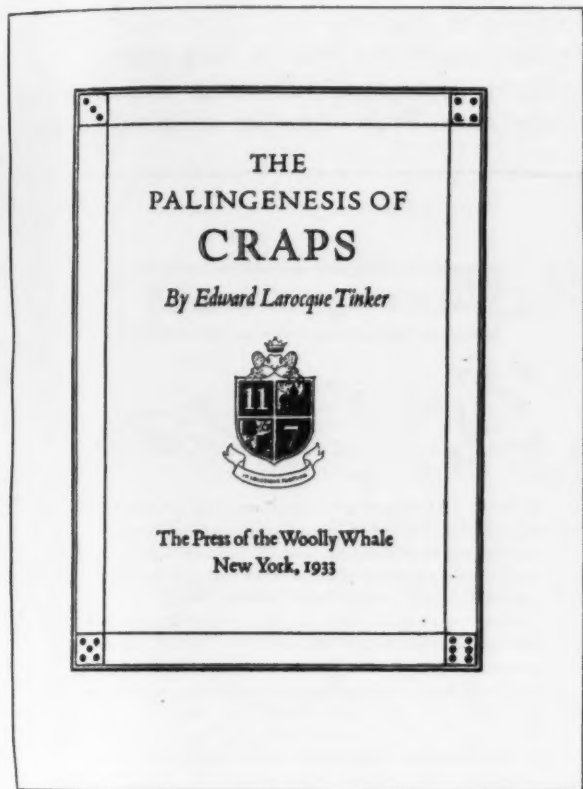
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BINDING
FABRICS

Full Trim: A Bias on Current Bookmaking

EVELYN HARTER



THE SHRUG OF THE SHOULDERS is a gesture that comes too easily to most book designers when jackets are mentioned. True, the problem is complicated by interference from salesmen, authors and executives with ideas that war with the designer's notions, as well as with each other's. Yet surely it is in the line of duty for the designer to use his experience and influence to see that if possible a jacket is made from which the buyer will not turn away with a grimace. It was while looking at a copy of the strong, but sombre, jacket of "In Tragic Life" (Doubleday and Caxton Printers) that two designers were talking about just how faithful a publisher dared to be in indicating the nature of a book that is grim, or to some degree morbid. One thought that if the public would accept books dealing in tragedy and despair, it would not be turned away by an appropriate indication of this on the outside, at least to the degree shown in the powerful and original painting made by Grant Wood for the wrapper of

"In Tragic Life." The other designer argued that all such jackets should be in poster style, or at least noncommittal.

Probably there is sound human psychology on the side of the second opinion, for although a reader's sympathy and emotions may be prepared in the course of a book for inevitable tragic happenings, so that they become acceptable, when this average reader is buying a book, he does not readily think of himself as about to experience a tragic emotion. The two different methods of handling the same problem may be seen in the two published books of Erskine Caldwell. The first, "Tobacco Road," has a wrapper showing one of the poor-white characters, raggedly dressed, standing before his tumbledown shack—an honest enough indication of the kind of people to be found in the book. However, one can imagine the casual buyer deciding, on glancing at it, that he does not want to read any more about the degenerate south. Caldwell's next book, "God's Little Acre," has a poster jacket with streamers carrying the title, all in bright green and orange. If the prospective buyer does not know Caldwell's work by reputation, he may not buy a copy, but at least he will not be turned away by preconceived ideas.

We would like to know Jules Romain's feelings on receiving a copy of the American edition of "Men of Good Will" (Knopf). *Perhaps* he will like it, but if we were on the threshold of a great work which was to take the rest of our life, and knew that all of the many volumes were to be presented to the American public in this dress, our enterprise would receive a severe psychological setback. The text is in our good dependable friend, Granjon—so far so good. But lo, the running heads in Girder, the folios set off in abrupt black rules which draw the eyes away from the text, the chapter openings with Beton open numerals and more rules in an arrangement which must have cost a fantastic amount of effort for compositor and printer alike, and wonder upon wonders, the title-page, glorious with a pink tint block!

It is hardly a question of whether you like bold rules and hard-bitten types faces or not, for there are books on which they undoubtedly may be appropriately used, but it seems to us that in this case they are so obtrusive as to overwhelm the text of M. Romain's dignified and important work.

If you feel the need of forgetting the temperature and restoring your sense of humor to normal, we would suggest that you try to see, and if possible to buy, a copy of "The Palingenesis of Craps" (Press of the Woolly Whale). This is the story of the origins of African golf, done with skilful typographic wit. The folios show the bones rolled side by side, with the spots adding up to the proper page number. The opening initial and the title page have the cubes in billiard green, and the binding breathes the spirit of seven come eleven. The endsheet, also in green and black, points out the street called Craps which has since led round the world. The text is set in 10 pt. Polyphilus and Blado.

A year ago this spring Fritz Peters at the Stratford Press undertook to teach a bunch of raw recruits from publishers' offices the mechanics of shop practice. They started by learning how to hold a stick and find their way around in a type case, and then went on to learn the linotype machine, plus something about presswork and binding. This spring they grouped themselves into fours and fives and embarked on the making of special books from manuscript to bound volume. One group had the audacity to choose a Japanese No play, "Matsukaze," with numerous indentions, italics and small caps, for setting on the linotype in Estienne, and carried it out in professional style. The presswork is not quite so professional, but the choice of Japanese tissues for the text stock and the binding is pleasant and appropriate. Another group produced Walter Savage Landor's "Alexander and the Priest of Hammon" with a rubricated title-page in Eve. One of the most acceptable pieces of book-making in sans-serif that we have ever seen is "The Brink," a short story by Fernande Gardner, produced by another group, printed in brown, with a tan border on rich-cream-colored paper. Mr. Peters and his assistants have undoubtedly helped all the people concerned to visualize the printers' problems.

This is a season none too rich in children's books, but "One Day With Manu" (Winston) would attract attention in any season

with its rich tropical colors. . . . A shapely little book to put in the pocket is "How to See Beasts" (Morrow), written and illustrated with woodcuts by Eric Fitch Dagleish. . . . The Great Atlantic and Pacific Tea Company is coming into the publishing field with its own cook-book, titled "a la Rector." It is very gay with its two colors throughout—red and black—and its hand-lettered reproductions of quixotic old types, and looks to be well worth the price of fifty cents.

Arrow Editions, following the Equinox Cooperative Press into the cooperative pub-

Cooperating with the HEN



No mention of eggs is ever allowed in high culinary society without a bow of respect for Madame Poulard. Her secrets about eggs are of second importance only to those of the hen. In fact, many chefs will tell you to this day that the World War was merely the logical development of an old French-German argument as to which came first—Madame Poulard or the egg.

Madame Poulard, the late proprietor of the celebrated William the Conqueror Restaurant at St. Michel in Normandy, France, was famous all over the world for her egg dishes, and especially for her omelets. She beat her eggs in a wooden bowl with a wooden fork and cooked her omelets in long-handled pans over an open wood fire. The pans, over 15 years old, had never been washed. She said that even the tiniest bit of water spoiled an omelet; so, not to risk even the infinitesimal amount of water that might be absorbed into the pores of the pans, she just wiped them clean with a cloth.

Any patriotic Frenchman will tell you, with a strange light in his eyes, that the hens of Normandy did not set while Madame Poulard was alive. I cannot vouch for the truth of this tradition; although I can say, in all reverence, that I never saw a setting hen in this section of France before the good woman's demise. The superstition (if, indeed, it be a superstition) is that there were no setting hens in Normandy, because the hens were prouder of



A page from "A La Rector," published by The Great Atlantic and Pacific Tea Co.

lishing field, has two books ready, "Thirty Fables in Slang" by George Ade, illustrated by Peggy Bacon, and a limited edition of the Communist manifesto. The former is a roomy, square-shaped book in which a liberal use of swash caps does not come amiss, the latter richly printed in black and red. We should have liked to see the manifesto bound in full buckram rather than in the combination of a very light-weight paper and buckram. These do not seem to belong together on a book otherwise strong and dignified.



FACTORS IN TYPE SELECTION

NO. 4

PERIOD

THE temptation to render a distinctly period book in a manner that approximates, or at least suggests, contemporary style is a natural outgrowth of the study of type history which should form an important part of the book designers background.

Each of the classical type designs, Garamond, Janson, Caslon, Baskerville, Bodoni, reflects the spirit of the age in which it was created. Freely adapted to modern usage, period design helps the reader to recapture the flavor of the times. The dangers to be avoided lie in the too studious imitation of archaic mannerisms that have no significance for the modern reader.

Right choice of type, and just a hint of traditional design, will usually accomplish the purpose. Mergenthaler Linotype Company, Brooklyn, New York.

In bursts of rebellion against the colors and textures of cloth available in sample books, designers have for the last few years occasionally gone shopping at Macy's and Bloomingdale's to find something gayer in which to bind their books. The choice of such materials almost always involved backing the cloth with paper, and sometimes necessitated making the cases by hand. The Holliston Mills are now offering to the trade an almost overwhelming variety of print cloths, in the same patterns which ordinarily go into dresses, curtains and upholstery. There are 111 styles to be had, each in four colors, three finishes and two qualities. From now on it may be conceivably possible for a woman to buy a dress to match a book, or, what would be better for the booktrade, to buy a book to match a dress.

Esparto Paper Studied

ESPARTO PAPER, which is much more widely used in England than in America, has been made the subject of special study in an article called "The Characteristics of Esparto Cellulose" by Dr. J. L. A. Macdonald which has been prepared at the suggestion of the Association of Makers of Esparto Paper. This article claims for this paper "good bulking, good opacity and good printing qualities" as well as "cleanliness, good formation and a completely satisfactory handle and folding quality." The article states that "in the main esparto papers are not made with a view to their lasting quality; but urges that it is possible, should need arise, to prepare sorts of esparto papers of a durability at least as good as those from sulphate wood cellulose."

This report, B. H. Newdigate points out in his Bookmaking Department in the *London Mercury*, is not inconsistent with the findings of the Special Committee on the Durability of Paper set up by the Library Association of Great Britain five years ago, in which it decided that "Grade 2 papers intended for books and printed matter that are to have as long a life as possible without the use of costly raw material being involved should be made of properly prepared *all-chemical-wood*." It recognizes, nevertheless, that "paper of fair durability may be made from cellulose derived from carefully prepared

esparto grass; that such paper may be even more stable than papers made from Class B materials (i.e., chemical wood-pulp) if the latter are not selected and treated in a suitable manner; that a thinner and more robust paper can be produced from esparto . . . calculated, if carefully manufactured, to give fair durability."

The New Colophon

TO THOSE INTERESTED in bookmaking the new issue of *The Colophon* presents typography from the Windsor Press, San Francisco. Horace Carr of Cleveland, The Curwen Press of London, The Harbor Press of New York and the Pynson Printers, a widely representative showing from outstanding presses. The striking cover design and colophon are by Marie A. Lawson.

Laboratory Press

THE GRADUATING STUDENTS of the Laboratory Press of the Carnegie Institute of Technology have used for a text in their typographical projects for the course a fine paragraph from an essay of Joseph Conrad on "The Fine Art."

Book Manufacturers' Code

THE NATIONAL ASSOCIATION of Book Manufacturers and Employing Printers, which is organizing to present a Code of Practice to the Government, are meeting on July 14th to go over the problems of the industry. The group includes the printers of books as well as the binders, but not the supply industries, such as binding cloth and boards.

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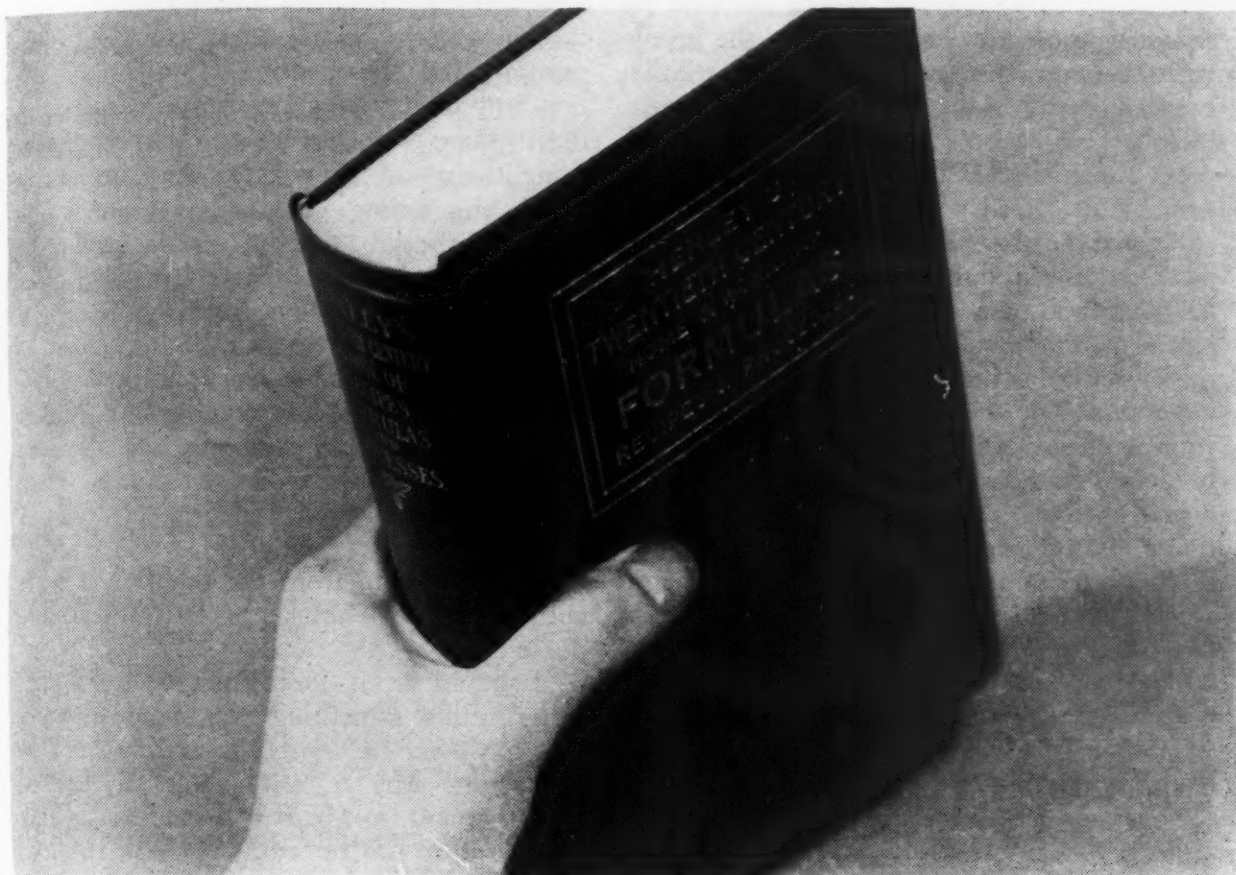
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Love Letter to a Customer

DEAR MISS F—: I DO HOPE YOU DON'T BEAR me any grudge for the little quarrel we had yesterday? I thought it would be nice to call on you once and see to whom the lovely voice belongs that calls me up practically every morning and says those nasty words: "Rush! Hurry up! Take the books out of press immediately! I must have them before noon!"

And right the first time I saw you, we had to have a fight! It started so harmlessly. Your firm has given you this new job of manufacturing "man," and you told me how you were going to run it. You were proud of the responsibility, you liked your new position, everything was going to be done better, faster, cheaper. No printer's errors to be charged as "author's corrections"; no covers stamped in the wrong color without an O.K.; no dies recut on account of a misspelled author's name—from now on everything was to go lickety split. I liked your verve, I wondered how long it was going to last in the daily struggle with an author who went to Bermuda instead of reading proofs, a sales manager who wanted to insert a good quote on the wrapper right away, a paper manufacturer who shipped an overrun to the printer, or an engraver who gave you a large discount and promised to match another's firm's work, but of course couldn't do it in the long run. I wondered.

"And what's your part in bookmaking?" you asked me.

I told you what it was: To help the publisher in making his books right—if he ever wanted this help. Designing the books, for instance, suggesting artists for the illustrations or for the wrapper, designing a cover for sheets that were furnished, or adapting the typography to a titlepage that was given. Seeing to it that materials which generally


come in later than the manuscript, like a foreword, an adcard or a list of illustrations, were properly laid out and set exactly like the body of the book. Supervising the composition and the printing. Suggesting the best way of reproducing illustrations according to their character, laying them out, trimming them—and, one other very important thing, suggesting ways to save money, by reducing the area of leaf on the cover, by putting a book on 288 pages instead of 320, by using an illustration from the book for the wrapper, by avoiding tip-ins, or in a hundred and one other ways. In short: trying to satisfy the customer, giving him a little extra service, and selling him the idea of having more than just the current book manufactured by our plant. (It was a regular little sales talk.)

You looked up from the proofs you were cutting apart: "That keeps you rather busy, doesn't it?"

"I should say it does. You see, every publisher wants something else, but he never tells me *what* he wants, only what he does *not* want. Mr. A. can't stand the use of any ornament, to Mr. B it does not look like a book if it has no running head, Mr. C. must have a decorative rule on every page, Mr. D. hates initials, Mr. E.'s books must bulk more than any one else's on the market, and Mr. F. has a strong dislike for blue bindings. It's up to me to give everybody what he wants and make a good-looking book of it nevertheless. It's really more a diplomat's job than a designer's."

I shouldn't have said that to you, I know. It was a quip. But you thought I was making fun—not of you so much as of the guild of manufacturing men who must be in the know. And you decided to set me right.

"That's an extremely interesting activity,"

	RAUNWORTH & CO. INC.		60 BROADWAY BROOKLYN, N. Y.
	BUILDERS OF BOOKS	TYPESETTING ELECTROTYPING PRINTING · BINDING	<i>At the End of the Williamsburg Bridge</i>

JULY 1, 1933

51

you said, "I can imagine that you are a great help in certain cases, and I want you to supervise the production of our books very carefully. The designing is, however, a different matter. You see, there is so much trouble connected with this job, what with ordering paper, fighting over bills and rushing proofs, that the designing is the only really pleasant part of it, and I am certainly not going to let anybody else do it for me. In the last two weeks I have taken up the study of type faces, I am furthermore going to take lessons in book designing, and there is not so very much to it after all. Other people may not know what they want, but I certainly do. I am a woman with backbone."

Then you gave me a titlepage you had laid out, to be set in "some sans-serif type" to go with the book wrapper, which had bold lettering, "for unity." The body of the book, by the way, was to be set in Elzevir.

I left. Since you were a person with backbone and charm, I would have loved to argue with you, but since you are also a good customer, I couldn't. Customers are still and always right. Set as many books in Elzevir with Futura titlepages for unity, as you please. I get my commission, what do I care?

The trouble is that I do care. When a man is misshapen it's hardly anybody's fault, but when a book is a hunchback, somebody definite is to be blamed and it makes me angry. What right do you have to assume that you may spoil a book's lovely face because that is the only fun you get out of your job? And, as you say, there isn't much to designing clothes, or a motor-car, or a book, for that matter: all you really need are a few aesthetic rules, a lot of experience, and an indefinable amount of taste. But, may I suggest, this little is a lot. Possibly those publishers and manufacturers who employ designers and stylists, know what they are doing? Possibly all these anonymous commercial designers play more than the aesthetic role of mere beautifiers in our civilization? Can it be that there is an economic reason for their existence?

But here is the rub: You can *prove* that a dress, that a car sells, because it is good-looking—you can't prove it of a book. Therefore, you consider designing not as a means of helping a book sell but as a rather

superfluous and unnecessary luxury. But if a manufacturer of mayonnaise sees fit to spend a considerable amount for a well-designed, new jar for his product, because it noticeably increases his sales; if a cigarette manufacturer advertises the good looks of his package as a sales argument; if the design of a radio set has a definite and measurable appeal: what reasoning then makes you assume that a book is a book, which sells or flops because of its own secret alchemy, that no package, no format can sell even one more copy, no experienced hand can help it, and that you may just as well "design" it yourself for the fun of it? After all, the designer offers you something which you have not got, he usually can't even charge for it, he has no wish to impose his ideas on you but simply wants to give you the benefit of his knowledge and experience. It may be even more fun to do the book with him than to do it alone—who knows.

Dear —, I wanted so badly to tell the truth once and get it all off my chest.

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Study of Printing Increases

STUDENTS OF PRINTING should first be taught an appreciation of the art, then that appreciation can be linked to practical knowledge of production if the student's interests lie in that direction. This was the emphasis of many of the speakers before the summer conference of teachers of printing held at Columbia this week. The conference was welcomed by Dr. C. C. Williamson, Director of Libraries, and among others active in the success of the sessions were John Clyde Oswald, Harry L. Gage, Laurence B. Siegfried and Otto W. Fuhrmann.

The rapidly widened interest in good printing makes high standards of design and production necessary for coming years, and this tendency must be coupled with an attention to better principles of printing salesmanship.

New Committees of A. I. G. A.

COMMITTEE CHAIRMEN for next year's work were appointed by President Harry L. Gage of the American Institute of Graphic Arts at a Directors' meeting last week. Some of the principal appointments were as follows:

Fifty Books, Dr. Hellmut Lehmann-Haupt
Printing for Commerce, Quincy P. Emery
Traveling Exhibitions, Frederic G. Melcher
German Printing Exhibit, Hellmut Lehmann-Haupt

Illustrated Books, Critchell Rimington
Book Clinic, Harry L. Gage
Printing Clinic, Laurence B. Siegfried
Educational, Allen H. Eaton
News Letter Editor, Evelyn Harter

The Directors took occasion to examine the notable collection of German commercial printing which had been gathered in Germany by the experts in that field and brought to this country by Dr. Hellmut Lehmann-Haupt. Plans were laid for exhibiting this material in the fall. It was also decided to

revive the plans for an Illustrated Book Exhibit which had been dropped two years ago on account of lack of funds. This is to be carried out on a new plan, and, while the exhibit will be open probably the first week in November in New York, the list of books included will be made immediately available to all parts of the country so that simultaneous showing of books that have been selected can be made. The Institute feels that much needs to be done to encourage those who are making good illustrations and to point the way by giving illustrators and publishers the advantage of a test of their output by a competent jury.

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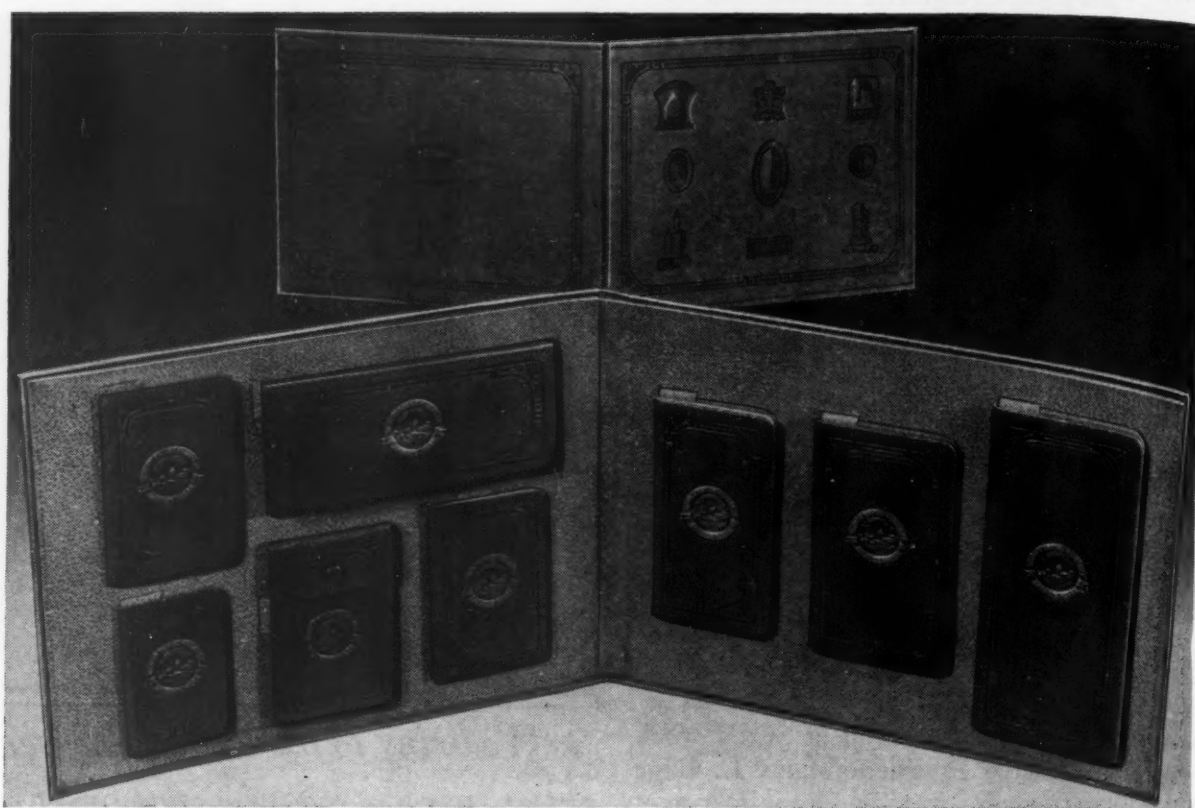


Illustration by courtesy of Bankers' Supply Division, The Todd Company, Rochester, N. Y.

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—that look so attractive,
—and that cost so little.*

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June Book Production

Monthly Statistics of New Book Titles Compiled from the Weekly Record of the Publishers' Weekly Including the Books (Not Pamphlets) of All American Publishers

CLASSIFICATION	June, 1933			June 1932	6 mos. 1933	6 mos. 1932
	New Books	New Editions	Totals	Totals	Totals	Totals
Philosophy, Ethics	12	2	14	26	110	144
Religion, Theology	29	2	31	42	275	331
Sociology, Economics	53	5	58	48	313	318
Law	4	2	6	5	26	30
Education	5	—	5	20	71	138
Philology	8	2	10	13	103	95
Science	30	4	34	27	189	203
Technical Books	11	5	16	18	95	97
Medicine, Hygiene	25	9	34	21	147	148
Agriculture, Gardening	3	1	4	5	32	36
Domestic Economy	3	—	3	7	33	38
Business	9	2	11	11	65	74
Fine Arts	22	—	22	10	83	89
Music	2	—	2	6	28	38
Games, Sports	14	—	14	14	73	83
Literature, General	10	6	16	26	121	186
Poetry, Drama	22	3	25	28	238	277
Fiction	66	36	102	118	948	1022
Juvenile	26	9	35	15	186	157
History	21	3	24	21	210	203
Geography, Travel	8	3	11	12	114	152
Biography, Genealogy	29	1	30	26	262	326
Miscellaneous	4	—	4	6	26	37
Totals	416	95	511	525	3748	4222

For June, 1932, the totals were:

New Books	450	New Editions	75	Totals	525
Decrease of	34	Increase of	20	Decrease of	14

Totals for six months, 1933, show a decrease of 474 from totals of six months, 1932.

The Weekly Book Exchange

How to use Books Wanted and Books For Sale

TERMS: Under "Books Wanted" (a service for booktrade only) 15c. a line to subscribers, no charge for address; to non-subscribers, 20c. a line, charge for address.

Under "Books for Sale" (not restricted) 15c. a line to subscribers, 20c. to non-subscribers. All other classifications 20c. a line. Bills rendered monthly.



Write plainly on one side of paper. The Weekly is not responsible for typographical errors. Illegible "wants" ignored. Each title must begin on a separate

line except grouped titles by one author. Objectionable books excluded when noted. If books wanted were originally published in a foreign language, state whether original or translation is desired.



In answering state edition, condition and price including transportation.

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Air Law Review, c/o Wilkins, Wash. Sq., E., N. Y. Books, pamphlets and other materials on balloons, flying machines and aviation in general.

American Autograph Shop, Ridley Park, Penna. Cooper. First ed. Odd vols.
Melville. Odd vol. in wrappers.
Early Am. Newspapers.
Am. Magazines before 1800.
Poe. Signature or letter.
Am. Imprints before 1750.
Aitken Bible. First title.
Autographs. Historical and Literary. Fine single pieces or collections.
Also large quantities of letters, documents, papers, ledgers, journals, for immediate cash.
Theatrical Material. Autographs, playbills. Large lots only.

Amer. B'd of Commissioners for Foreign Missions, Pub. Dept., 14 Beacon St., Boston
Sacred Songs and Solos. Morgan & Scott Ltd.
Fourth Gospel in Research and Debate. B. W. Bacon.

Amer. Dime Novel Exch., 2 E. 23rd St., N. Y.
Dime Novels, Nickel Novels, Beadles, Tousey, Street & Smith, Munro, others.

Apple Tree Bookshop, Concord, N. H.
George Gershwin's Song Book.
Pollard. History of Firearms.

Aragat Booksellers, 1357 Sedgwick St., Chicago
Powys, John Cowper. Psychoanalysis & Morality. Ltd. ed. 1923; When Thou Wast Naked. Ltd. and signed ed. 1931.
Books about Books.

Architectural Book Pub. Co., 108 W. 46th, N. Y.
A. K. Porter. Medieval Architecture. 2 vols.

Archway Book Store, 47 N. Ninth St., Phila.
B.-Lytton. Warwick ed. Vol. 1.
Hess. Machine Design.
Week End Book. Garrett, etc.
Leading Cases of the Bible. Amram.

Argosy Book Stores, 45 Fourth Ave., New York
Mau on Pompeii.
Southampton. Town Records. Vols. 5 & 6.

Argosy Book Stores—Continued

Swinburne. Complete in 9 or 11 vols. Chatto & Windus edition.

Argus Book Shop, 333 S. Dearborn St., Chicago
Eight Harvard Poets. N. Y. 1917. 1st ed.
Dos Passos' Manhattan Transfer: A Study. By Sinclair Lewis.
Arce. Metropolis.

A. Asher & Co., Behrenstr. 17, Berlin W 8, Ger.
Cyrus W. Field, His Life and Works. By I. F. Judson.

Astor Book Shop, 63 Fourth Ave., New York
Mark Antony's Speeches. Any collection.
Ellis. Studies in the Psychology of Sex. Vol. 3 only.
Cremation, Embalming or Kindred Subjects. Anything.

Augustana Book Concern, Rock Island, Ill.
Sir Oliver Lodge. Raymond.

Jos. Baer & Co., Frankfurt a.M., Hochstr. 6, Ger.
Diffendorfer. German Immigration Into Pennsylvania Through the Port of Philadelphia, 1700-1775. 2 vols. 1900.

Carroll. Key to League of Nations Docum. Placed on Publ. Sale 1920-'29. Bost. 1930.
Herrick, R. Memoirs of an American Citizen. N. Y. 1905.

Roscoe. Criminal Justice in America.
Moore. Forecasting the Yield and Price of Cotton. 1917.

Koran. Hist. of Statistics, Their Development & Progress. 1918.

Hay. Pike County Ballads. 1912.
Choquette. Une Mission Astronomique en Norvège. St. Hyacinthe. Quebec. 1931.

Wharton, Edith. Greater Inclination. 1899; Here and Beyond. 1926; Tales of Men and Ghosts. 1910; Descent of Man and Other Stories. 1904; Hermit and Wild Woman. 1908.

Young, Barbara. Study of Kahlil Gibran, the Man from Lebanon. 1931.

International Conciliation. N. Y. Nos. 1 to 37. Publications of Modern Language Assoc. First series. Vol. 5. 1890. Complete and Part I only.

Gillman, Gué & Drapier. Catal. of Collect. of Hispanic Soc. of America. 3 vols.
Anderson. Triumph of the Egg. 1921.

Books Wanted—Continued

Wm. M. Bains, 1713 Chestnut St., Philadelphia
 Norton, S. T. Ten Men of Money Island.
 Haney, J. P. Art Education in Public Schools of U. S.

Baker & Taylor Co., 55 Fifth Ave., New York
 Barrow. Ballads of All Nations.
 Barse. New Toasts and After Dinner Stories.
 Bauer. Precious Stones.
 Bjornson. Arne.
 Clement. Handbook of Legendary and Mythological Art.
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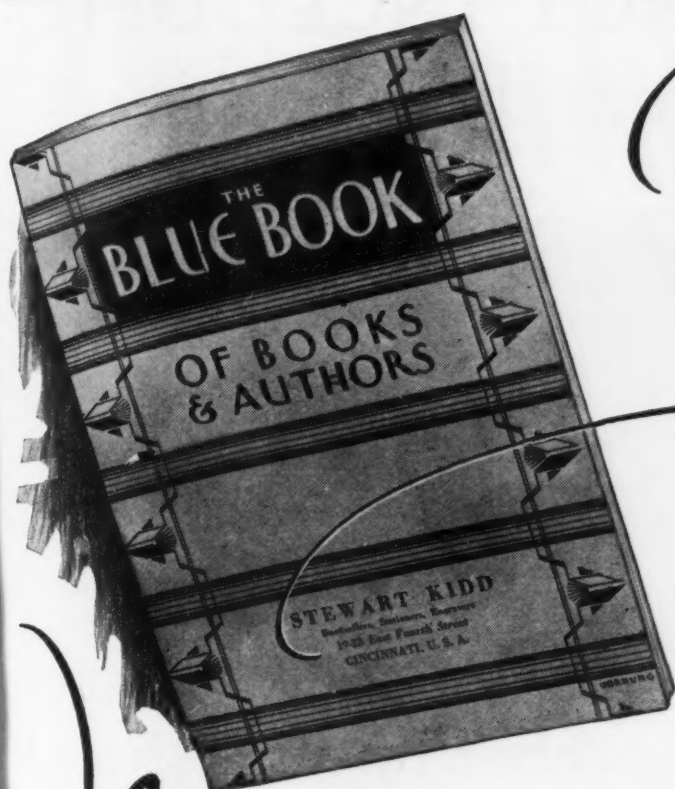
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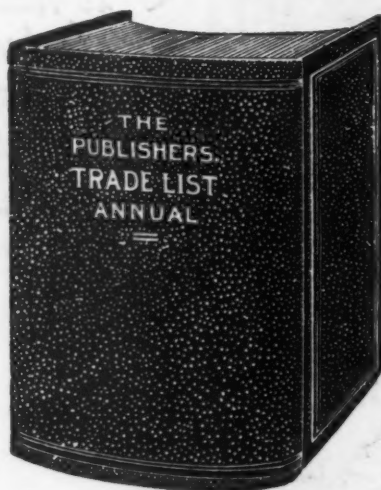
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